

Music Educators Journal



Holiday Issue

DECEMBER

1936

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Formerly Music Supervisors Journal

PUBLISHED IN THE INTERESTS OF MUSIC EDUCATION by the MUSIC EDUCATORS NATIONAL CONFERENCE
Headquarters and Publication Office, 64 East Jackson Boulevard, Chicago, Illinois

The United Conferences (Comprising the Music Educators National Conference)

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DECEMBER, 1936

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THE MUSIC EDUCATORS JOURNAL is issued six times a year (September, October, December, February, March, May).

SUBSCRIPTION: \$1.00 per year; Canada \$1.25; Foreign \$1.75; Single copies 25c.

EDITORIAL BOARD (1934-1936): Edward Bailey Birge, Chairman; Will Earhart, Karl W. Gehrken, Mary E. Ireland, Jacob Kwalwasser, James L. Mursell, Paul J. Weaver, Grace V. Wilson.

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ADVERTISING MANAGER: Vanett Lawler.

BUSINESS AND EDITORIAL OFFICE: 64 East Jackson Blvd., Chicago, Ill.

CONTRIBUTORS: The Editorial Board is glad to receive authoritative contributions of informative or constructive nature concerning any phase of music education. Manuscripts submitted for consideration should be mailed to the editorial office, accompanied by self-addressed return envelope.

Entered as second class matter September 21, 1934, at the post office at Chicago, Illinois, under the Act of March 3, 1879.

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NEWS NOTES

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Young Composers Contest. Sponsored by the Gamble Hinged Music Company, 228 South Wabash Avenue, Chicago, the rules of this contest provide that contemporary composers under 31 years of age, now enrolled as bona fide students in music schools of the United States, are eligible to submit their original compositions for band, orchestra, woodwind quartet, brass quartet, male chorus, women’s chorus, and mixed chorus. Standard entry forms are procurable from the sponsors.

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The judges are William D. Revelli, Ralph Rush, Max T. Krone, Adam P. Lesinsky, and Henry Sopkin.

Indiana. At the music section of the Indiana State Teachers Association, Indianapolis, October 22-23, reports State Chairman Joseph A. Gremelspacher, there was an attendance upwards of one thousand. Newly elected officers for 1936-37: President—Bjornar Bergethon, Greencastle; Vice-President—Dorothy Schnauss, Jasper; Secretary—Margaret Beelar, Westfield.

Junior Glee Clubs Broadcast. Through the courtesy of the National Broadcasting Company, there will be coast-to-coast broadcasts of the Junior Glee Clubs of the Associated Glee Clubs of America on the Saturdays of December 12 and 19, 6:00 to 6:30 P. M., E. S. T. The hook-up will include clubs of Michigan, Wisconsin, Washington, North Carolina, New Jersey and New York. Also a concert by those of the metropolitan area will be given in Brooklyn, N. Y., on a date in February to be announced later.

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Legend of the Pearls.....Sop.-Duet & Chorus
Vitamins.....Sop. & Chorus
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Gay Paree.....Duet & Chorus
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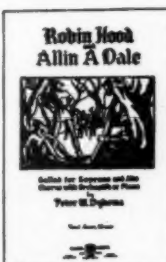
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December 23-30—Music Teachers National Association, National Association of Schools of Music, Phi Mu Alpha. Chicago, Illinois.
January 7-9, 1937—National School Band Association, Urbana, Illinois.
February 28-29, 1937—Department of Superintendence, National Education Association. New Orleans, Louisiana.
March 4, 5, 6, 1937—Southern Conference for Music Education. Columbia, South Carolina.
March 11, 12, 13, 1937—Southwestern Music Educators Conference, Tulsa, Oklahoma.
March 21, 22, 23, 24, 1937—California-Western School Music Conference, San Francisco, California.
March 28, 29, 30, 31, 1937—Northwest Music Educators Conference, Portland, Oregon.
April 4-9, 1937—North Central Music Educators Conference, Minneapolis, Minnesota.
April 14, 15 and 16, 1937—Eastern Music Educators Conference, Buffalo, New York.
April 23-25, 1937—National Federation of Music Clubs, Louisville, Kentucky.

Oklahoma. Presented through the cooperation of the Oklahoma A. and M. College and sponsored by the Oklahoma Band and Orchestra Association, the fifth annual Oklahoma and Interstate Band and Orchestra Clinic was held in Stillwater, December 17 and 18, with Boh Makovsky as clinic director and Clay Potts as short course director.

Among the conductors taking part on the program were Frank Simon, Frank Hladky, Henri Minsky, who directed "The Six Caloots," William Wehrend, Milburn E. Carey, Tom Shirley, and Boh Makovsky. Schiller Scroggs, Henry G. Bennett, and Frank Simon were the speakers. George W. Sadlo was toastmaster. A large harp ensemble trained by Charlotte Laughton and directed by Charles Laughton was one of the musical features.

President Dick Jewell of Altus with vice-president Arthur Johnson and secretary-treasurer George W. Sadlo presided at the meetings.

Central Long Island Festival. Plans for the sixth year call for three divisions, meeting in three different places as follows: The junior and senior high school bands will meet in Northport with Wilbur Hamje as chairman; the high school chorus and orchestra, Babylon, Thelma Enos, chairman; and the junior high school chorus and orchestra, Blue Point, Charlotte Adams, chairman.

At its inception five years ago, the Central Long Island Festival included five schools as participants, whereas, now there are some eighteen or twenty schools centering their interests in the festival as a means of advancing music in the public schools.

On December 8 a dinner meeting of the directors was held to discuss organization plans, and to complete arrangements for the spring festival.

Ohio. The choral societies of Fayette, Wauseon, and Napoleon numbering a combined chorus of one hundred voices from Fulton, Henry, and Williams counties, presented a performance of "The Messiah" in the above-mentioned cities, December 15, 17, and 20, respectively, under the direction of conductors Valentine, Maddox, and Secrist.

Missouri. At the Central District meeting of the State Teachers Association in Warrensburg, October 15, the music section, under the chairmanship of Jessie Smith of Independence, presented a concert featuring the Warrensburg-Central Missouri District orchestra and chorus with memberships of 125 and 75, respectively. Paul R. Utt and H. A. Losson were the directors.

Nebraska Bandmasters Association. Arthur G. Harrell is president of this new organization, which held its first clinic at Hastings, November 27 and 28. Guest conductors at the clinic were Carleton Stewart of Mason City, Iowa; and H. A. Vandercook and H. E. Nutt, both of Chicago. James Hohr of Denver conducted flute and horn demonstrations, and Mr. Fetchorn spoke.

North Carolina Music Teachers met for their eighth annual conference October 30 and 31 at the Woman's College of the University of North Carolina in Greensboro. As features of the two-day program, the conference presented Hollis Dann, Angela Diller, and Ernest S. Williams in vocal, piano, and band clinic discussions. Participants in the program also included: Choir singers from the Greensboro High School, Raymond Brietz, director; a choir from the Durham High School, W. P. Twaddell, director; the Davidson College Band, Professor James Christian Pfohl, director. L. R. Sides was toastmaster, introducing the speakers at the conference dinner. Wade R. Brown was in general charge of arrangements.

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—Christmas concerto (Concerto grosso No. 8) for 2 solo violins, solo cello, 2 violins, viola, cello (bass) (piano ad lib.). Score \$3.30; Strings each .50; piano part 1.00.

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HANDEL, G. F. Overture to "Theodora" (1749) for 2 violins, viola, cello (bass) (piano ad lib.). Score \$2.00; Strings each .60; piano part .90.

—Overture to "Heracles" (1744) for 2 violins, viola, cello (bass), 2 oboes (ad lib.) (piano ad lib.). Score \$1.50; parts each .45; piano part .75.

—Festival Overture to "Salome" (1748) for 2 violins, viola, cello (bass), 2 oboes (ad lib.) (piano ad lib.). Score \$1.50; parts each .50; piano part .75.

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Oklahoma. The Fifth Annual Tri-State Band Festival will be held April 8, 9, and 10, 1937 in Enid, Oklahoma, according to an announcement received from the Phillips University Band and the Enid Chamber of Commerce.

Mississippi. A "Handbook of Organization and Administration" issued by the Mississippi High School Music Association for the year 1936-1937 indicates that the Association is a division of the Mississippi Education Association. The booklet includes the 1937 state band contest list; names of schools taking part; and general rules of entry and basis of judging. Members of the state band committee are: Chairman—B. Frank Brown, Gulfport; Secretary—Treasurer—J. L. McCaskill, Meridian; and J. M. Smyth, Canton; Louis Pullo, Jackson; and E. A. Cornelius, Columbus.

Musical Sunshine in Florida. Music is coming back with a "bang" in the Peninsular State, according to information received from an authoritative source. The only cloud in an otherwise clear sky is the evident unavailability of properly prepared teachers, which condition has two reasons for being: (1) Many good music teachers are loath to give up grade teaching positions which previously seemed more secure than music teaching; and (2) Florida has a law which does not permit outsiders to teach there until they have been residents of the state for two years. However, all things considered, our informant is bubbling over with enthusiasm in the firm belief that "in a year or so Florida will be one of the South's best states, musically."

Iowa. State Chairman Charles B. Righter announces the appointment of the following district membership chairmen: Northwest—Maurice T. Iverson, Sioux City; Southwest—Paul C. Dawson, Council Bluffs; North Central—A. R. Edgar, Ames; South Central—L. E. Waters, Des Moines; Northeast—Irving Wolfe, Cedar Falls; Southeast—Clara L. Thomas, Davenport.

William J. Watkins, who, for the past seven years, has been director of music in the public schools of Springfield, Massachusetts, will begin his new duties as supervisor of music for the city of Grosse Pointe, Michigan, with the beginning of the new year.

John Van Deventer, whose name was listed in the report of the Dixie Band and Orchestra Association in the October Journal, is located at Fredericksburg, Virginia, not West Virginia, as stated in the article. Mr. Van Deventer represents Virginia on the committee organized to promote the Southeast Section of the National Band Contest.

Creative Music. A cantata based on a poem entitled "The Message of the Sunbeam" by Ethel Lorenz, a twelve-year-old student, with music composed by the students, was presented at the eighth grade commencement exercises at the Castle Shannon (Pennsylvania) public schools. Bernadette Tutwiler supervised the work, and was assisted in its presentation by Elsie Gilson, pianist.

Ralph Colbert is now instructor of music in Maryville College, Maryville, Tennessee. **Henri Schnabl**, formerly of Portsmouth, Ohio, is located at Eastern Campus, Richmond, Kentucky. **C. A. Naffziger** has taken over his new duties as supervisor of music at Sidney High School, Sidney, Ohio. **Lloyd Thompson**, formerly of Soda Springs, Idaho, is now located in Twin Falls. **Roger Penn** has moved from Tulsa, Oklahoma, to Weatherford. **Helen Colley** is now located at 445 South Harvard Street, Los Angeles, California.

Walter Smith of Quincy, Massachusetts, is still seriously ill at his home.

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Music Educators Journal

Vol. XXIII

64 East Jackson Blvd., Chicago, Ill.

No. 3

Official Organ of the Music Educators National Conference and of the Six Sectional Conferences and Associated Organizations
Editorial Board: Edward B. Birge, Chairman; Will Earhart, Karl W. Gehrkens, Mary E. Ireland, Jacob Kwalwasser, James L. Mursell, Paul J. Weaver, Grace V. Wilson

Music for Every Child

THE exceedingly stimulating and suggestive article by Professor Archie Jones that appears in this issue will probably cause a certain number of JOURNAL readers to become "het up" and to call the author an iconoclast. But we must remember that progress is much more likely to eventuate when we challenge and question that which exists rather than when we supinely accept whatever happens to be, under the assumption that "whatever is, is right." Professor Jones is like the modern child in that he keeps asking "Why?" And the question is a legitimate one, both for children and educators. Children of today rebel against autocratic parental and educational authority, and their challenging attitude has already stimulated many a parent—and many a teacher, too—to examine searchingly his commands and his regulations, his methods of child-rearing, and his choice of educational media—yes, even his ethics and his philosophy. And critics of present-day educational practices are likewise challenging the twentieth century educator and are compelling him to re-scan and re-value his educational procedures—and his philosophy.

Why should children learn to sing? Why should they learn to play instruments? Why should they practice sight-reading, and why learn patriotic songs? Why must they sing lightly at first and why listen to the tones they are producing on instruments? Why rhythm drill? Why creative effort? Why bands, why orchestras, why a *cappella* choirs? Why endless hours of painstaking practice? Why this constant insistence of the teacher upon perfection? Why music at all? And why Beauty of any sort or condition in human life? Why? Why? Why?

These questions are all legitimate and if our children ask them, or if our school superintendents insist that we face them—or if our professors of music education flaunt them before our eyes or cram them down our throats—we must "keep our shirts on" (this of course refers both to the gentlemen and the ladies, in spite of changing fashions!) and search for the answers. I recommend this practice as a substitute for certain current amusements, and the problems set by children and by educational iconoclasts will be found to be quite as challenging and stimulating as bridge or golf or crossword puzzles!

At one point, however, I feel that Professor Jones has mistaken the meaning of a certain principle, and

since I myself happen to have devised the slogan "Music for Every Child, Every Child for Music," I may perhaps be pardoned if I explain what these words really mean. It was in 1922, in Nashville, Tennessee, that our slogan was born. I had just reluctantly accepted the presidency of the Conference and as I stood with puckered brow and anxious heart in the back of the meeting room in the hotel I began to think about the larger needs of music education and of what the Conference under my guidance might do to help satisfy these needs. And there flashed into my mind the twin ideas: that first of all every child must have a chance to study music; and that, having been given the opportunity for musical experience, we teachers and supervisors must now organize and conduct our work in such fashion that every child will like music—will be *for* music. There I had my theme or slogan in the words, "Music for Every Child, Every Child *for* Music"—and it was around these two ideas that the program of the 1923 Cleveland meeting was built.

Professor Jones has, it seems to me, confused equality of opportunity with identity of opportunity. I quite agree with him that adolescent children ought not to have music forced upon them, and that different children should have different amounts of music. But I contend, just as I contended fifteen years ago, that our first important task is to give every child the chance to study music and then, after he has found out what music is during grade school years, to give him an opportunity to take as much or as little of it as he wishes in high school. I am glad to see that President Maddy agrees with this viewpoint and that he is giving major emphasis to the crying need for musical opportunities in the rural schools of our country.

As to the second part of the slogan, "Every Child for Music," I feel that we have made considerable progress but that there is still much to be done. There is still too much insistence on rigid method; too much of the attitude that all children are alike and must do the same things; too much "Do this because I tell you to," and too little astute thought as to how music may be made to appear so fascinating that no normal child will be able to resist it. But this is another story and there is no space to tell it here. So I close by directing attention once more to Professor Jones' article and by suggesting again that it be read "without heat."

K. W. G.

Curricular Trends in Music Education

ARCHIE N. JONES

Director of Music, University of Idaho, Moscow

A DISCUSSION of curricular trends in any field must necessarily concern itself first with the established objectives in that field. This is particularly difficult in the field of music education because the objectives have never been clearly stated. It is perhaps true that somewhat the same objectives have been assumed by the rank and file of teachers throughout the country, and this fact may to some extent be responsible for the dormant period in music which obtained until just a few years ago. Leaders in the field, however, have consistently disagreed as to objectives and aims, with the single exception of the slogan of the Music Educators Conference, "Music for Every Child—Every Child for Music." Even this slogan has sometimes been drawn into the radius of dissension and we are beginning to wonder if, after all, we should not commence all over again and re-formulate the reasons for our existence. This in itself is a most healthy sign, because no objectives, no curriculum, and no field of subject matter may long remain static.

It is questionable whether we any longer need such a slogan as is used by the Conference. Established at a time when music had to be sold to the pupils, parents, teachers and administrators, it may have outgrown its usefulness. In any case, we are not at all sure that the slogan represents our ultimate philosophy. Now that we have dissected the complex and subjugated the ego, we have discovered that music reacts on different individuals in a variety of ways, and it is possible that music may be to some as goldenrod to hay fever. What we need is a battery of good skin tests to discover individual musical reactants.

Various related questions immediately arise from the application of the slogan; whether every child should be required to take music in some form or another; whether every child should be made to perform; whether every child should be *required* to participate in some form of musical activity; whether monotones should be *required* to study "appreciation"; whether it is not unjust to require children to participate in music when the inclination is lacking; and whether any educational good can accrue in the absence of such inclination in a subject in which enjoyment is such an integral factor. Arguments in favor of the slogan revolve around the viewpoint that children must be *subjected* to music before they can discover whether or not they have musical inclination. There is no refuting this argument. The music of the elementary schools must continue, as the teaching of spelling, geography and grammar must continue. However, a change in the objectives would have a tremendous bearing on the curricular offerings, *particularly* in the elementary schools.

One has only to inspect the radical metamorphosis which has taken place in the subject of spelling to realize

what a like change in the objectives in music would mean to that subject. A comparison of the spelling texts of twenty years ago and any one of those found in the school desks today reveals the fact that even the core words have changed. Older spelling books were based on the theory of mental discipline and the theory that the spelling of difficult words was the "open sesame" to correct spelling. Our present music texts for elementary schools reveal a startling similarity to those of twenty years ago. We have added beautiful pictures, some newly discovered folk songs, and some arrangements of the simpler songs of great composers, but the *problems* remain the same. We are still teaching for mental discipline, asking the child to learn to read music he will never use again, increasing the difficulty of the problems from year to year, and sugar-coating them with stories and "appreciation" lessons. We might well heed the lessons learned by the spelling teachers, and subject our procedures to a scientific analysis to discover the child's musical interests, the use he will make of the subject matter, and his need for the tools of the subject.

Quantitative rather than qualitative evaluation has been another of our difficulties. Music teachers still boast about the large numbers of pupils they have been able to entice into the chorus, band, orchestra or glee club. As a consequence, pupils who have little ear for music, little desire for the subject, and little musical ability, are placed in musical organizations because of the so-called social value to be derived therefrom. To some educators this is educational malpractice, justifying their viewpoint in that while the social value of music is indeed a large factor to some, it may be non-social to others, and that we have progressed beyond the use of music for social purposes and should now be teaching music for the purpose of learning music for its own sake.

In addition to the question of the objectives to be achieved in large group performance and the questionable emphasis on this phase of our teaching, there is the lack of carry-over into adult life. There are few communities indeed which provide these activities after graduation from high school. We train a large number of boys and girls in instrumental and choral ensembles and after the four years of school the instruments are laid on the shelf and the voices grow rusty from disuse for lack of any outlet for the newly acquired skill. A few are able to play in the municipal band, a few more are absorbed in the church choirs, and fortunate indeed is the community which possesses a community orchestra or chorus. A recent survey of the choirs and instrumental ensembles in two cities with a total population of over a million revealed the fact that only seven per cent of the graduates of high schools who participated

in musical activities in high school were singing in choirs or choruses or playing their instruments in bands and orchestras. It is also a pertinent fact that the major outlet for our high school musicians is the dance orchestra. Since this is undoubtedly the case, why not train those who want this kind of activity to play that kind of music? The reply by most music educators would be that our musical ideals would be destroyed and counteracted and utterly defeated. Which is the more important, musical ideals, or educational ideals? They should indeed be the same.

There is, however, a field of musical participation in which there is a tremendous carry-over—the small ensemble. This carry-over is best illustrated in the home and folk music of the European countries in which music is one of the ancient practices. Few, indeed, are the homes where music is not an integral part of the daily life. Almost every family has a chamber music group within the home, and in many cases the members of several families combine their best players and singers for better performance.

It is only in very recent years that we as music educators have turned our attention to the tremendous values inherent in the field of chamber and ensemble music. (Many authorities hold that America will not be a musical nation until we have trained our citizens to treat their music as a "home" subject.) So long as we depend on the concert artist, the opera, and the symphony orchestra, music will not have a popular appeal. Even though the radio has brought these artists into our homes, they cannot give to us that feeling of personal ownership and partnership which is so necessary in making music a functional subject. *Music must belong to the individual*, whether it is in performance or in active appreciation.

The publishers have always been leaders in the field of establishing objectives, probably because they better sense musical and educational needs, and they are vital influences in deciding questions of policy in music. They are at present leading us, whether we will or not, into a campaign for chamber music. Small ensembles have increased in large numbers in city schools, and the smaller towns are following as fast as it is possible to program the new activities. Quartets of all descriptions, trios, quintets, sextets, septets, octets, and small choirs are appearing in all contests and festivals. They have not yet appeared universally as a part of the school program but are nevertheless functioning as extra-curricular activities. Directors of bands and orchestras have become so alarmed at the situation that they are requiring membership in their organizations as a prerequisite to their classes in chamber music. Probably this is not such a bad idea since the training in music must necessarily be well rounded and more complete under such a system. The important thing is that the chamber music groups be organized and made to function in adult life as a carry-over from school.

A further argument for the chamber music impetus is in the concomitant learnings of the music program. One of our aims in music has been the development of

attitudes of coöperation and community spirit or *esprit de corps*. The mob psychology of the band, orchestra, and chorus has never been conducive to this aim. Coöperation in these groups has had to be defined from the pupil's standpoint as doing what the teacher wanted him to do. There is no real or lasting gain in that attitude. Team work has been taught to some extent but it is the wrong kind of team work, the kind that is taught in the army, the kind that teaches people to think and feel the thoughts and feelings of the leaders, and makes for musical regimentation. (Chamber music, on the other hand, is one of the very best techniques for implanting true ideals of coöperation and group feeling. In chamber music, the success of the individual is the success of the group and any individual deviation from group procedure is inimical to the success of the whole. Furthermore, since *each* part is the *only* part, the pupil actually feels individually responsible.)

A further change in emphasis concerns the teaching of "appreciation," which as a subject has come into some disrepute. Several factors have contributed to the downfall of appreciation as a curricular subject: (1) The substitution of mere listening lessons for more formal work; (2) the overemphasis on formal work in theory and history to the exclusion of the opportunity for hearing; (3) the lack of an adequate definition of "appreciation" and the consequent difficulty of setting up standards for its teaching has led many teachers to express themselves as being unsympathetic toward appreciation as a school activity. One of the most ancient theories, now being widely promulgated, holds that every course in music must be a course contributing to its appreciation. Of one thing we are becoming more and more certain: Appreciation is not *taught* but *acquired*. This may lead to the conclusion that the courses are merely misnamed, but nevertheless a realization of the fact would undoubtedly cause a change in the emphasis on much of the subject matter and certainly on the teaching procedures.

The operetta has also met with a considerable amount of adverse criticism and several of the objections seem justifiable: It takes too much time out of the school program for too many people for the few results that accrue. It results in a great deal of training for but about one-tenth of those who participate. It upsets the entire school program of activities for from one to three months. As a further consequence most of the academic teachers hate the music department generally and the operetta director specifically. The operetta is given, in most cases, not as an educational endeavor but as a money-making enterprise, and as such, has no place among educational activities. We need in this connection three major reforms: We must cease charging admissions to school operettas; we must shorten the production time; and we must raise the standards of operetta text and performance.

The last decade has seen a new educational organization rise to major importance—the junior high school. This institution has in turn changed the emphasis in the musical field. We have seen a rapid and steady growth

of music departments largely because of the need for music at the adolescent age, and a shifting of the emphasis in music from the senior high school to the junior high. This is one of the best things that could have happened to our musical program because of the changing emphasis from music for performance to music for education, and it has brought into the limelight the master music teacher. It is not an accident that we have seen develop overnight a changing type of music teacher, a teacher who is not merely a musician but an educator as well. We are no longer looking to the symphony orchestras and concert bands for our teachers; we now require them to be educationally trained. Of course, there is a distinct danger here too, namely, that in developing educators we sometimes lose musicians.

Creative music since its inception a few years ago has undergone many changes through the various levels from the project, to the unit, and from the excursion to the reconstruction of experience. Educators were extremely hesitant in accepting a new technique that merely asked the children to make a wooden whistle and a cigar-box violin under the caption of "creative activity." Now that the word "expression" has been added to "creative" however, we are beholding a boom in this phase of teaching, the like of which has never before been experienced. Teachers are demanding university courses in creative music; pupils are requesting creative experiences; and the administrators are asking the adoption of the new techniques. This too is a healthy sign because it indicates an attitude that is truly educational, a seeking for new methods of approach, and new techniques in achievement.

Music in the rural schools has been a much neglected subject in the past. However, at present nine states have state supervisors of music whose duties are primarily concerned with rural schools, and eighteen states have established some form of cooperative rural school music programs. Some of these have county supervision; others itinerant teachers serving a number of schools. The radio has been a boon to the rural situation and a large number of rural centers own good radios and make use of them in classwork. It is somewhat surprising that city systems do not use radio programs to a larger extent. No doubt an inadequate num-

ber of radio programs, the inability of the radio program to fit all classroom situations, and the difficulty of timing the programs for all sections of the country have been important factors.

Making music lessons available for class consumption has not only changed the music curriculum, but has greatly increased musical interest and participation. The private music teachers have argued loud and long against class instruction, and they do seem to have some of the arguments; nevertheless, class instruction is an accomplished fact and in most cases has really increased the business of the private teacher. Class instruction began with the wave of enthusiasm for instrumental music, engendered possibly to some extent by the instrument companies, but it has now been accepted as an integral part of the music program.

It would take altogether too much space to cover the entire list of changes and trends in school music curricula. Only some of the more significant have therefore been mentioned. The newer situations, however, are entirely encouraging. Music teachers are at last really awake to their problems and are attempting solutions for them. Scientific studies are constantly increasing—a new departure in music; standards are becoming broader; educational horizons are being constantly pushed back, and the whole picture is one of determination, growth, and constructive building. Perhaps most encouraging of all is the tendency to upset deeply-rooted philosophy, for when a philosophy is once discredited, changes in social and educational practice soon follow. We have only recently learned that we music teachers exist not so much for the purpose of making professional musicians of the better music students as to help people as a whole to better understand and enjoy music; to bring the great music of both past and present within the radius of consumption of the individuals comprising the mass, and to build a nation of musical amateurs. We are learning to think of music as a *part* of education and not *apart* from it. We are learning that although music may not be the most important part of education, nevertheless it must find its place in the "balanced curriculum"; and that music should be regarded not so much as a *subject*, but as a *balance wheel* for the child's emotional, recreational, and expressive life.



ALL-MARYLAND HIGH SCHOOL ORCHESTRA

The tenth annual concert of this organization was given at the annual convention of the Maryland State Teachers Association at Baltimore, October 24. Conductors: Irvin Smith, Caroline High School, Denton; Osmar P. Steinwald, Baltimore Public Schools; Guest Conductor: Franz C. Bornschein, Peabody Conservatory of Music, Baltimore. (See article on page 59.)

The Competition-Festival of the Future

JOSEPH E. MADDY

REGARDLESS of other conclusions one may draw from the current discussions of the comparative values of interscholastic music contests and music festivals, there is one deduction which can safely be set down as a basis for common accord among the debaters. This is the obvious fact that there is no common understanding as to exactly what constitutes a "festival" and what constitutes a "contest" in music! The discrepancy in terminology—or at least the lack of definiteness—is always apparent in any forum in which contests and festivals are the major subject of discussion.

The fact is that the majority of contests involve festival features—that is, events in which participants take part as listeners or performers, and in which there is no adjudication or attempt to determine musical values. In this respect the national school band and orchestra contests are in reality competition-festivals and the same is true of many state, district and local contests, so called. Comparatively few high school "music meets" are limited solely to auditions. There are contests, however, in which the competing groups appear only to sing or play for the judges, then disappear to be seen no more—and they themselves neither see nor hear more than their own offering. On the other hand, there are not a few "festivals" wherein miscellaneous groups present miscellaneous programs of good, bad and indifferent music—"of their own choosing"—in bad, indifferent and sometimes good renditions. These are the extremes—and between the extremes are the many contests, festivals, competition-festivals, tournaments, meets—all of which in some degree produce worth-while results through self-comparison or adjudicators' evaluations and through the inspiration of the festival spirit.

To add to the confusion of ideas regarding these events, we find one state discontinuing all "contests" in favor of "festivals," while another turns from festivals to contests—and in several instances contests are being resumed after being discontinued in favor of festivals for a period of several seasons! Meanwhile the national school band and orchestra contests continue as "finals" for the state events, with entry lists growing every year. Indeed, it is in part due to increased participation in the state contests, with resultant larger numbers of finalists desiring to enter the nationals, that the national associations are now discussing a plan for holding regional finals instead of the one central event as formerly.

Admitting that there is some good in the worst of them and some bad in the best of them, contests and festivals and vice versa are here to stay for a while. All thoughtful persons who read Marguerite Hood's frank discussion of festivals and contests in the October JOURNAL¹ will agree that whether we call the events "festivals," "contests," or something else, the competitive

element cannot be entirely eliminated nor can it be exclusively stressed if best educational and musical results are desired.

While many of the annual interscholastic music meets now seem to be satisfactory, for the benefit of sponsors or prospective sponsors who desire to combine the advantages of festival and competitive features and eliminate the faults attributed to both, the following outline is suggested for consideration:

Let us begin by listing good and bad features of contests and festivals, with the understanding that the term "contest" refers to events in which competitions are the major feature, and "festival" is defined as a performance by individual or massed groups without adjudication.

Good Features, to Be Retained

CONTEST	FESTIVAL
Incentive for thorough preparation.	Thrill of mass performance participation.
Approach toward ideal tonal balance. (Instrumentation, choral balance.)	Friendly feeling between members of participating groups.
Spur to secure authoritative interpretation.	Emphasis on coöperation, rather than rivalry.
Insurance against lethargy on the part of the directors.	Less nervous strain and tension.
	More opportunity to enjoy music for music's sake.

Weaknesses, to Be Eliminated

CONTEST	FESTIVAL
Bitterness, engendered by rivalry.	Poorly prepared groups permitted to participate.
Unfairness, due to unequal opportunity and faulty classification.	Lack of incentive for diligent preparation.
All-year concentration on contest selections.	Security for directors whose work is distinctly inferior.
Glory for winners, disgrace for losers.	Constantly lowering standards of performance and of music performed.
Over-emphasis on winning, whetted by local school supporters.	Less emphasis on various items essential to satisfactory interpretation, such as choral balance, instrumentation, etc.

A common weakness of many festivals as well as contests is that members of participating groups are not required, and sometimes do not even have opportunity, to hear other similar groups perform. Members of groups that appear only to perform and then wander the streets of the host city, have not only wasted their time but are likely to be the ones who condemn contests in general because they did not win.

The greatest obstacle to combining the festival and contest into a competitive festival embodying the valuable features of both is intolerance. A, who believes in contests, also believes that every school music group should be forced to compete, while B, who believes in festivals, also feels that no school music groups should

¹ Can Festivals Take the Place of Contests, from the contests and festivals symposium held by the Activities Council of the National Committee on Festivals and Contests, New York, 1936. This paper is one of several presented in the symposium which appear in the 1936 Music Educators Yearbook, together with other contributions of pertinent interest and practical value to all persons interested in contests and festivals.

be allowed to enter any sort of competition. A is as positive that no good can come of a festival as B is certain that contests are entirely sinful. Neither will admit that there may be any honest basis for the belief of the other.

Allowing for the fact that, due to local conditions and personalities, contests are better for some schools and festivals are better for others, it is only necessary to work out a compromise plan whereby all the A's may participate in a modified type of contest while the B's may benefit from the festival features without exposing themselves to actual competition. The following plan is suggested as a means of securing the benefits of contest and festival without their respective weaknesses:

1. Require each participating group to prepare a program of four or more specified selections, for mass performance. To insure a thorough preparation, each group should be required to perform one or more of these required selections for an adjudicator or critic, the adjudicator having authority to exclude from the massed festival performance any group which has not properly prepared the program.

2. Participating groups may elect (a) to receive written confidential constructive criticisms from the adjudicator, to be mailed to the director after the event, or (b) to receive a rating—A, B, C, D, E, or I, II, III, IV, V, corresponding to the school grading system—in addition to criticisms, also to be mailed to the director after the event; or, (c) to receive neither criticisms nor ratings but to have an audition only to qualify for participation in the massed festival performance.

3. Provide that a group may participate in any classification without regard to school enrollment, the only classification being the music program performed. Thus the group representing a large school which offers little musical opportunity could participate in the same class with smaller schools for a time but would eventually work to prepare the more difficult programs of the higher classifications. (A basis for classification which includes enrollment, rehearsal time, age, experience, percentage of school-owned instruments, extent of music library, school credit and other factors that go to make up musical opportunity, should be prepared and made available to school officials desiring to ascertain whether or not their school music groups are performing music of the quality their opportunities should enable them to perform. This plan would give school officials a basis for evaluating the quality and amount of music instruction given by their schools.)

4. Permit no public announcement of ratings, no publication of criticisms or ratings, no prizes, medals, trophies, or awards of any sort.

5. Require all participants to attend and hear as many as possible of the groups in the classification in which they participate, and, if practicable, require each student to hand in written criticisms of the performances he hears. The greatest benefit any student can get from participation in any kind of a festival or con-

test is through hearing others perform the same selections. No festival, no contest, is worth the effort unless this opportunity is provided—and all participants required to take advantage of it.

6. Secure the services of adjudicators of unquestioned competence. One adjudicator for each type of event is ample, if he or she is pre-eminently qualified in that particular field.

7. In the event that any participating group or groups desire to qualify to enter national competitions, such desire should be made known to the adjudicator who should then be instructed to include in his confidential notes a recommendation as to whether or not he considers that group sufficiently well trained to enter the national. (In some states such recommendations are withheld until the middle of the next succeeding school year.)

Now, for clarity, let us follow through, using the class B orchestra event as an example:

Orchestra No. 1 appears, playing for criticisms only. The adjudicator asks the orchestra to play No. 3 of the required program, after which the group plays a number of its own choice, not on the required list. Orchestra No. 2 follows, playing for rating and criticisms. Orchestra No. 3 (from a large school in which orchestra has but recently been introduced) plays only to qualify for participation in the massed performance. Orchestra No. 4 plays for rating and criticisms and asks to be considered for entry in the national competition.

After all have played, the orchestras assemble for massed performance, directed by the adjudicator, who gives an inspired reading (with or without rehearsal). All students go home elated with what they have heard, and thrilled with participation in the massed performance.

After a couple of days, when the excitement of the trip has worn off, the director of Orchestra No. 1 receives a letter from the adjudicator, calling attention to the good and bad features of the performance of his orchestra, and possibly recommending the acquisition of another string bass.

The director of Orchestra No. 2 receives criticisms and a rating which gives no indication as to how the orchestra compared with other orchestras in the event.

The director of Orchestra No. 3 receives nothing, for he elected to participate only in the festival. The director of Orchestra No. 4 receives criticisms, rating and advice to wait a year or two before undertaking an expensive trip to the national orchestra contest.

Every director and every member of every orchestra participating in class B has gotten out of the event just what he wanted, no more and no less. Yet each has been tolerant enough to allow others to get what they wanted to get, whether it be more or less than they.

There has been no additional difficulty in scheduling events; no extra expense involved; no controversy re-

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Common Sense in Music Education

*A Message for Today*¹

RUSSELL CARTER

New York State Supervisor of Music

MUSIC has done its share toward increasing the complexity of school life during the recent past. We are listening to, performing, and creating music to an extent which could not have been foreseen before the War. The multiplicity of interest in the modern school tends toward confusion. Despite a common American view, confusion and change do not always mean that real progress is being made. In a conference of graduate students, in which I was called upon to take part recently, thirty-three separate items were listed as deserving the attention of the teacher of music in the public schools. Without seeming to justify some of these items, one is compelled to admit that the mere listing of such a number is significant. We all wish, I am sure, that the pupils committed to our charge might have the benefit of contact with all of the interests which may be related to music. We live, however, in a world which is circumscribed by considerations of time and space, and no amount of wishful thinking will miraculously release us from those considerations. The practical question for the teacher of music is not, "What do I wish that I could do?" as much as it is, "What can I do?" One thing that we can do is to work toward the goal which I have mentioned to you before—*independent musical performance, up to the level of ability, of the largest possible number of pupils.* I am called upon, from time to time, to visit small school systems in which no teacher or supervisor of music is employed, but in which the class teachers give regular instruction in music. In some such systems I have found that the classes actually gave a better account of themselves, musically, than an equal number of classes in a system in which a special music teacher was employed. Such results may be due partly to the fact that the class teacher has closer acquaintance with the pupils than has the special teacher, or that the class teachers may have had longer teaching experience, but I am of the opinion that the real reason for the difference is that the class teachers do the few fundamental things well, whereas the special teacher of music may attempt to do so many things that no one thing is well done. Dr. Mursell, in an address before the Music Educators National Conference last March, read a paragraph which bears directly upon this matter. He was speaking of instrumental music, but all that he says can be applied with equal force to vocal music.

We should do what we can to build up the pupil's instrumental skills to a level of independence. In the development of any skill there is nearly always a critical point. If mastery is not pushed beyond a certain level there will be comparatively little likelihood of the person continuing to use his skill inde-

pendently, once certain pressures and external incentives are removed. But if we can carry it beyond the critical point, then its use will be so enjoyable and satisfying that the individual will be apt to seek—and to find—opportunities for its continued exercise. This is one of the many arguments for thoroughness in our instrumental training. A half-acquired skill may be almost a waste of time. A little more investment in the way of learning may enormously enhance the value of what is gained.

Many music teachers have found that the insistence of some of their immediate superiors upon so-called "integration" has scattered their force, and has been a real handicap to musical accomplishment. They have felt that if they opposed the plans for integration they would lay themselves open to the charges of being unprogressive and of being ignorant of the possible benefits of present-day trends in education. Any trend or practice in education should be judged upon its merits, not upon what a person of some one school of thought says about it. The mere fact that someone calls himself progressive is no proof that he is not suffering from a delusion. In this connection I invite your attention to a book which has been the subject of considerable comment of late, *An Introduction to the Philosophy of Education* by Michael Demiashkevich. The author is a scholar whose opinions are worthy of our thought. He has had a wide contact with educational problems both in Europe and in this country.

When the average civilized man opens his morning paper and runs through such a motley of news as "Venice by Night," "Planes collide in mid-air," "Scientists and the Darwinian Theory," "Massacres at Shanghai," "Atlantic Flight News," "Bobbed Hair Ruse," he is neither confused nor tired by the diversity of subjects. He can think of all these news items in any sequence, return to some of them again, and retain them in his memory for further reference. It is indeed very necessary that he should be able to do this, else he would be an ignorant man.

We must help our students to develop similar mental powers. Far from being obstructed in our educational effort by the constitution of the mind of the normal child, we shall be helped by his natural taste for variety and change in learning, which diminish the fatigue. The school child does not necessarily get depressed or lost when the time schedule sends the most varied unrelated subjects to knock at the door of the child's soul and demand audience. We are told that the regime is absurdly antipedagogical under which the child has for the first period "Acids," for the second "The Merchant of Venice," for the third "The Civil War," for the fourth "Coffee" (Brazil), for the fifth "Percentage" (arithmetic). It is doubtful, however, that he would be happier, or would learn better under the methodical arrangement which would treat him without any periods to one "integrated" subject, though that subject be a lovely daffodil. A teacher relates that she organized the entire instruction in one of the grades around the daffodil project. She devoted her time, first, to the anatomy and physiology of the daffodil; then to its geography; after that, to the drawing of the daffodil; next, to the poetry about it; and, finally, to dancing around the flower bed. . . . We do not know how much or how little the students have learned through it in terms of

¹This is the annual message of the supervisor of music of the State of New York to the supervisors and teachers of music in the schools of the state, read at the meetings of the music sections of the zones of the State Teachers Association.

information and mental habits; this depends very largely on the ability and culture of the teacher. . . . But we are wondering if the majority of the daffodil project students did not finish by hating the daffodil and waiting as for deliverance for the clang of the school bell, which some educationists would do away with as the sinister symbol of the conventional school which "shatters valuable attitudes."

I ask you to give due consideration to the content and the implications of this quotation. It may seem to argue against the very thing for which I have been pleading—the doing of a few things thoroughly and well. If you will think it through, however, you will see that the author implies that the result of the daffodil lesson was a sketchy acquaintance with botany, geography, drawing and poetry, but that the pupil had no purposeful knowledge of any one of these. Skill in music will come only through purposeful performance of music, and telling stories about the dear little igloos built and inhabited by the Eskimos never yet produced a beautiful musical tone and never will.

Frequently, a music teacher in a high school finds himself in a quandary regarding the type of music which shall be used in the general assembly of the school. On one side he is under certain pressures from the principal, the superintendent, or sometimes from the pupils, and, on the other, from his own inclinations as colored by his own musical background. Frankly, I do not believe in giving way, wholly, to the insistence upon the use of so-called "popular songs" (meaning the songs of the moment). In the long run, really popular music is the music which people know well. Acquaintance with good music, particularly the acquaintance which comes from performance, will make music popular, in the most real sense. The function of the school is to make good music popular by making it familiar. One does not develop a taste for good editorials, such as may be read in the *New York Times*, by a diet of tabloid newspapers. He develops good taste by acquaintance and contact with good taste. This is as true of music as it is of architecture and literature. No amount of singing rather worthless songs because pupils sing them "heartily" (meaning noisily and unthinkingly) will ever bring pupils to a good musical level.

In many of our instrumental organizations, pupils are placed in a large ensemble long before they have the technical skill to hold their own in it. A pupil who cannot, individually, play his own part in a composition will not miraculously gain the technique to play the same part by the simple means of including him in a large group of players. He will become increasingly inaccurate, because of sheer inability to keep up with the other players, or else will become discouraged and cease playing. In other words, *have standards and uphold them*.

This last leads me to the matter of the type of music which should be performed at the spring music festivals. In the first place, any festival should make provision for concerted numbers, by the massed choruses, the massed

orchestras and the massed bands. The aim of this provision should be accurate and musicianly performance. The use of material which is obviously beyond the performing ability of any one of the coöperating organizations will cancel the benefits of participation to that organization. The committees should choose music which is good enough to be worthy of attention, and simple enough to be within the ability of the participants.

The matter of the selections chosen for performance by the individual schools needs attention also, in the vocal field particularly. Many publishing companies are issuing vocal arrangements of instrumental compositions. The compositions never were intended for the medium of the voice, and frequently the part writing is awkward and unmusical. In addition to these arrangements, there are many original part-songs which are quite unworthy of performance, either in text or music, or both, in a program which is devoted to the best interests of music.

The apparent indifference of many directors of musical organizations, both vocal and instrumental, to good tone quality should be of real concern to the whole profession. Too often the impression is gained that musical accuracy is as far as one can go in school performances. I am not belittling musical accuracy. It is, and must be, the foundation for all worth-while performance. But there is no reason for assuming that accuracy and good tone are mutually antagonistic. Aim for both. How are you to get both? By refusing to be satisfied with anything less.

The Competition-Festival of the Future

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garding classification; no additional labor in setting up rules, regulations and programs. *The good points of the contest and the festival have been combined* into one event (competition-festival) and *weaknesses of both contest and festival have been eliminated*.

It is not anticipated that the reader will agree with every proposal in this plan, nor is it assumed that every problem is solved or even touched upon by the outline. Indeed, the vital matters of management and adjudication are not here taken into account.² But certain it is that changes and improvements must come, and for whatever they are worth, the suggestions are offered for consideration by all who are interested in developing and combining the values inherent in contests and festivals of the present day, so that from the time, effort and expense involved there may be derived the fullest advantages and benefits from the competition-festivals of the future.

² Of interest to all persons concerned with the management of contests and to all directors of participating groups is a booklet recently published by the National School Band Association. Contents include the report of the American Bandmasters' Association Committee on Adjudication, an article on "Contest Management" by A. R. McAllister (reprinted from the 1936 Music Educators Yearbook), facsimile prints of judges comment sheets used in national contests, samples of instruction bulletins issued to contest managers. [Standards of Adjudication, National School Band Association, 64 East Jackson Blvd., Chicago, Ill.]

Music in Senior High Schools

REPORT OF A SURVEY

by the Music Education Research Council

THE FIRST installment of this report, printed in the October MUSIC EDUCATORS JOURNAL, discussed the general status and trends of vocal and instrumental music instruction in the high schools of the United States. The remainder of the report, here given, deals with appreciation and history of music, theory, and administration.

As explained in the October JOURNAL, the Music Education Research Council is engaged in preparing a course of study in music that will embrace all years from the pre-school and kindergarten stage to the final years of senior high schools. Peter W. Dykema, as chairman, and Osbourne McConathy, who were assigned to the section on senior high schools, made the survey and prepared this report for submission to the Research Council, in session during the M. E. N. C. 1936 biennial convention in New York. Although a preliminary study and, with reference to the whole course, sectional, the study contains so much of value that the Council recommended printing it both in the *Yearbook* and in the JOURNAL.

Appreciation and History of Music

The past ten years have witnessed a rapid rise in courses of this nature, followed by a decline, and then a period of readjustment. We are in the latter period now. Fifteen years ago there were comparatively few high schools offering separate courses in history and appreciation of music, but by ten years ago these were increasing, and if it had not been for the depression of 1929 to 1934 there would probably have been a great increase in this type of work.

Appreciation study at first was introduced into the general music course of ninth grade, appearing with song singing in unison or in parts, with music reading, and a study of current musical events. In many schools it became the principal portion of these courses or even attained an independent status. The older history of music courses, which had been presented for a number of years in some schools, gradually were affected by the appreciation movement, and in many cases gave way to a course which was primarily appreciation. A number of schools still believe that history of music as such is too advanced for high school, and that all such work in this educational period should be devoted to special studies or periods in the development of music, with emphasis upon appreciation.

There is at present a very strong tendency to question the wisdom of separate courses in appreciation. Many teachers advocate making the appreciation approach incidental in the chorus, the orchestra, or band, and even in the harmony classes. There are, however, a number

of objections to this procedure. These fall mainly into two divisions: First, the main subject of the course, whether it be singing or playing or gaining power in theory, is cut into deeply, if the appreciative and historical aspect is stressed, and second, the inadequacy of the appreciation treatment when it is only incidentally considered. Moreover, there has been growing lately an understanding of the interrelations between music and the other arts, with the consequent necessity of making some study of those as a means of clarifying and broadening the conceptions of music as an art. To this still another influence should be added, namely, the contention that music has been treated too much as a thing apart from life, whereas, in fact, it is actually intimately associated with life and serves to interpret life when rightly studied. The earnest advocates of a broad appreciation of music, therefore, are not only dissatisfied with the idea of having their subject thinned out into various other vocal and instrumental and theoretical classes, but they are disturbed by the pressure of the regular high school classes which makes it difficult, if not impossible, for students to include in their programs courses in appreciation and history of music. From this there is slowly rising a belief that the regular history courses in the high school might well be either greatly enriched by including liberal attention to art as it has affected civilization, or by allowing students who wish to stress the art approach to make that the center of their history study and to add to it such general historical material as is necessary for a proper interpretation of art developments. Such a plan would result in the combining of the general history and the music history courses, and would thus lighten the student's program. Experimentation along this line is urgently needed, and, doubtless, in the next decade some valuable suggestions will be made available.

The approach or sequence in the teaching of history and appreciation has been almost completely chronological in most of the schools, but at present there are a number of experiments in other directions, such as the reverse chronological in which history is started at the present, and progress is made to earlier periods. The idea, of course, is that people of today are nearer the music that is being written today, and, therefore, can more easily start with that and work back to the classics than they can start at the beginning and work up to the music of modern times. Some teachers believe that neither of these positions is the most effective one, and that the subject can best be presented by a series of topics in which chronology is incidental. This plan is closely allied to the unit type of study. This latter idea is growing in favor in a number of other subjects. In

carrying out the unit type of study, teachers of English, history, and even science, are finding that music can do much to brighten, interpret, and humanize certain aspects of their fields. Teachers of art and of physical education are also reaching out for connections with music. A number of experiments have been made in using music as a stimulant for creative art work. Physical education is tying up with music through expressive dancing and Dalcroze.

In all appreciation of music courses, stress is being laid upon the necessity for abundant use of musical material, in contrast to the older reading-and-talking about music without actually having it present. The phonograph and the radio have done much to stimulate this movement. Lately the increase of performing ability of the high school students in vocal and instrumental lines has led to the introduction of much music made by the students, especially in small groups and by individuals.

Printed textbooks are not used so much as formerly, nor so slavishly followed. Discussion and the making of notebooks by the students is becoming much more common. The published notebooks prepared by adults are accepted as helpful suggestions, but not as adequate substitutes for the notebooks which the pupils make themselves.

It seems probable that the future developments in the teaching of music appreciation and history will be along the lines of closer relating of subject matter to the music which is becoming increasingly available both through what the pupils make and through what they hear by phonograph and radio. This procedure will tend to enrich the vocal, instrumental, and theoretical courses by more attention to the intelligent understanding and use of this material, to cultivate wider use of music in various other classes in the high school, and, finally, to make the development of art the core of a course which shall include much if not all that is now given in the general history and English courses.

Theory

There are great variations in school practices regarding the thirteen theory courses listed on the questionnaire, ranging from absolutely nothing of this kind to almost everything in a few schools. It is surprising to find that, although there are always many children who enter the high school from grade schools in which there has been little or no training in the reading of music, there is no high school which reports a course designed to remedy this deficiency by attempting to give these children with a special deficiency the equivalent of the music reading which is commonly developed in good grade schools. Evidently the practice is to place these children with no previous training in a general course consisting of music reading, notation, and introductory theory. In such a course there are also children who have had part or all of the grade music. Moreover, even this general work in theory is frequently combined with

singing and appreciation in the so-called general music course, which is often given in four-year senior high schools as a required course in the ninth grade.

The first differentiated course in theory is usually designated as first year harmony, but this not infrequently involves notation, introductory theory, melody-writing, elementary composition, and first-year dictation. Many schools offer nothing beyond this, and since the rise of the appreciation courses the theory courses seem to have waned in popularity in many schools.

At present there are three conceptions of the purpose of theory courses: (1) appreciative, (2) vocational, (3) broadly cultural.

(1) *Appreciative*: We have seen that the attempt to combine in a single course singing, playing, history and appreciation of music gradually produces more material than can be adequately treated. There naturally follows a differentiation of special aspects into separate courses. This occurs also when so much theory is introduced that the appreciative emphasis or other aspects are hindered. This, combined with the increased enrollment in appreciation courses—thus including students of quite unequal musical abilities—makes it impossible to carry theoretical study very far in a markedly appreciative course. But the appreciative influence still is strong when separate theory courses are set up today, and the treatment of the material is much less formal and vocational than was the rule in early theory courses. The guiding principle now is that theoretical study should result not so much in students who are able to compose music as those who will be keener and more appreciative of its technical aspects. It is rather surprising, however, to find how far reaching this conception is. Some instrumental teachers advocate requiring a course in harmony from the members of band and orchestra in order that their playing may be more musicianly.

(2) *Vocational*: The conception just mentioned approaches a vocational idea. Teachers who expect to have some of their students become professional players or singers believe that they would be greatly strengthened by having a course in harmony. While the results would be somewhat on the appreciative side, they also involve vocational aspects. By far, however, the strongest vocational influence is to be found in high schools in which students are preparing to become teachers, either general grade teachers or special music teachers. For such students the harmony course has distinct vocational bearing and is frequently required. The third type of vocational influence is found in those very rare cases of students who give promise of doing considerable writing, either in the line of composition or, more commonly today, in the line of arranging music for special combinations. Midway between the appreciative and the vocational influence should be mentioned the common requirement that students who are studying with private teachers outside the school and are working for school credit should be required to enroll in a harmony

class for the purpose of strengthening their outside study of voice, piano, or other instruments.

(3) *Broadly Cultural*: This is a comparatively new conception, but one which is stressed in many of the reports studied. It emphasizes the creative aspects of the harmony studied, and forecasts a conception that in the future we shall think of music study in the high school as producing a much broader culture than has heretofore been the aim. Writing music which shall be the individual expression of each student is considered as being possible with pupils much younger than the old formal theory study contemplated, and as having creative values that are comparable and in many ways superior to those which come from singing or playing.

The comparative rareness of this conception leads many high school teachers to question the wisdom of second-year harmony composition, free counterpoint, keyboard harmony, form, and analysis, which are favored in certain progressive schools. The objectors believe that these courses are too difficult for high school students to grasp and better suited for college study. The advocates of the courses maintain that there is nothing inherently beyond the power of high school students if the course is properly presented and adapted to their needs.

It seems very probable that as the rest of the music program develops there will be an increase of the offerings in theory. Moreover, the colleges have always been more inclined to grant entrance credit for work done in the theory of music, especially harmony, than in any other line.

Administration

In considering the administration of music in the senior high school, we find that there has been a definite tendency to raise the standards for membership in the music classes. For many years, music activities were conducted on the basis that any student who was interested might elect them irrespective of his musical ability. As the registration in some of the groups, notably in the glee clubs, became so large as to be unwieldy, voice tests were instituted. Then followed the requirement of sight-reading ability, and, possibly, other qualifications. In many schools, now, the student is required to demonstrate his ability before being allowed to register in practically any music activity, whether it be a class or a performing group.

This tendency has naturally done away with requiring music of every student, so there are now only a few schools in which some music is required of every student. However, as mentioned in the discussion of vocal music, there is a tendency to reinstate assembly or community singing—and even, in some places, the general chorus—both of which contemplate the enrollment of all students. Moreover, several high schools require in the ninth grade, and some of them in later grades, that every student shall elect one art subject.

Not infrequently students who engage in one music activity are required to take another as a parallel. For instance, it is not uncommon for students who ask credit for music studied outside the school to be required to take certain music courses in the school, these commonly being the theory or harmony work or, less often, appreciation and history. Likewise the students in the a cappella choir or some of the other vocal groups may be required to take voice instruction or a course in the rudiments of music, especially sight reading and possibly such advanced work as harmony. Occasionally band and orchestra players may be required to take the course in history and appreciation.

All of these tendencies toward requiring courses are setting up a music sequence, that is to say, an order of music courses, some of which have prerequisites. This has gone so far in certain schools as to form a curriculum in which music is the major subject. The establishment of the Music and Arts High School in New York in 1936 is one of the noteworthy embodiments of music curriculum, although by no means the only one in the country.

Music for at least a quarter of a century in many schools has been granted credit for high school graduation. This has by no means been universal, and there have been great variations as to subjects and conditions under which credit would be granted. Theory or harmony seems to have been the first to obtain the credit, but now, in various schools, orchestra, band, appreciation, history, chorus, glee club, voice classes, and individual lessons in or out of the school, are recognized for credit. Two credits out of the fifteen or sixteen required for graduation is the most common arrangement, but in some schools it rises as high as four out of the total of fifteen or sixteen required. The influence of the colleges in recognizing credit is still felt, although it is evident today that even more colleges are granting entrance credit for high school music than are recorded in the Survey of College Credits for Music prepared by the Research Council of the Music Supervisors National Conference in 1930. This liberalizing tendency is accentuated by the recent action of the general faculty of the University of Wisconsin, which permits students who are planning to attend that university to substitute music, art, or speech for mathematics in their high school program. There is little doubt that as the standards of the music courses in the high school are raised and are made comparatively definite and fixed, so that the college authorities may be assured regarding the significance of the content of these courses, there will be an even larger number of colleges than the seventy-six per cent listed in 1930 which will accept music for entrance, allowing from the predominating number of two credits up to three or four out of the total fifteen or sixteen required for college entrance.

This administrative recognition of music by the colleges is reflected in the high school administration through the more adequate provision made for music

instruction. Many old buildings have been reconstructed to permit of band and orchestra rehearsals, private instruction, and adequate housing for the large and small choruses and the various classes in theory, history, and appreciation. New buildings not infrequently have a special floor for music groups, either at the top of the building or in a wing somewhat separated from the other rooms so that there is a minimum of sound carried from the music groups into the other classrooms. In a number of schools definite provision is made for individual practice rooms, so that students may, during their study periods, go to a practice room for individual work upon voice or instruments.

The predominating report on the purpose of all this various music instruction is that it is planned as cultural rather than vocational. The nearest approach to voca-

tional training is in the dance orchestras which are recognized and more or less supervised in a number of schools throughout the country.

The programming of the classes within the school day at advantageous hours has made great strides and the old extra-curricular, after-school procedure is fast disappearing. Moreover, the necessary equipment is increasing steadily, and in many schools is surprisingly abundant. The chief need now, in addition to those mentioned above, is the increasing of the staff of music instruction in the senior high school. Undoubtedly the high school is headed toward becoming the people's conservatory and in approaching this condition a considerable extending and strengthening of the staff is necessary.

The Psychology of Music

CARL E. SEASHORE

V.

MEASUREMENT OF MUSICAL TALENT: THE EASTMAN EXPERIMENT

IN VIEW of the fact that I have had considerable responsibilities in connection with this experiment, I take the liberty of reporting at this time my own personal appraisal of the results in a very brief and informal statement based upon the monograph, *Measurement of Musical Talent: The Eastman Experiment*, by Dr. Hazel Martha Stanton.¹ This report is not a review of the experiment as a whole, nor of this particular monograph, but a mere personal appraisal by the originator of the experiment.

When my *Measures of Musical Talent* were first made available on phonograph records, I sought funds for an elaborate experiment to validate these *Measures* in a large public school system. It was then suggested that it would be easier and more profitable to perform the experiment in a large music school in which the program could be carried on primarily as a routine service in the selection, administration and adjustment of students. For this program, the Eastman School of Music opened its doors, largely through the influence of Mr. George Eastman, and the experiment was continued through the fine coöperation of the Director, Dr. Howard Hanson. To both of these men we are deeply indebted.

Dr. Stanton was appointed psychologist in the music school and was given large responsibilities in the examining of candidates for admission. The administration of

the school did not regard her work primarily as an experiment, but as a regular routine service in the personnel program. It was, however, carefully planned so as to carry out controlled conditions for the validation of the Seashore *Measures* in themselves, apart from their use in connection with other administrative devices.

In the course of the ten years, there were a number of features which contributed toward this validation in the actual musical situation as described in this monograph, but I shall speak here of only one device, namely, the attempt to predict for a group of college entrants the probability that they would graduate from the four-year college course in music in four years.

Dr. Stanton took five of these measures: pitch, intensity, time, consonance, and tonal memory, together with one brief intelligence test. These were supplemented by a case history. The battery was kept constant throughout the ten years. The tests were always given at the entrance of the student, the test classification was usually entered as the first record in the procedure toward admission, and the prediction was made in terms of these objective data, but that record was not given out to the teaching staff. The grading of the students by their instructors, therefore, was independent of these classifications.

At the time of the examination, Dr. Stanton classified the candidates into five groups: discouraged, doubtful, possible, probable, and safe. After graduation a tabulation was made showing to what extent these predictions

¹ University of Iowa Studies in Psychology of Music, Vol. II.

were validated. A fair index to the findings may be seen in the single graph, Figure 1. This figure is based upon the record of 565 college entrants in four successive classes. They show that of those that she would have discouraged on the basis of these objective records alone, only 17% succeeded in graduating; of the doubtful, 23%; of the possible, 33%; of the probable, 42%; and of the safe, 60%. The prediction was, of course, not given out to the individual students and, therefore, in itself did not influence their progress.

In judging the significance of these results, a number of factors must be taken into account: (1) The admission was not based upon these predictions alone, although they played an important role through the administrative officers. (2) The prediction is indicative of basic musical aptitudes regardless of the particular avenues through which individual musical expression will develop. (3) The prediction was made without regard to what course the student should take. Differentiating among voice students, violin students, and piano students, for example, would have raised the prediction materially. (4) The audition is probably the most valuable single tool in the conventional procedure of admissions. When, as in actual practice in the Eastman School, that is added to the objective record, the prediction is, of course, again raised. (5) These tests were group tests, which seldom have as high a reliability as individual tests. Individual tests would, therefore, probably have raised the prediction, both by a higher reliability and by the observational notes made in the process of the test.

Taking these factors into account, it is safe to say that the Eastman School, which uses all the supplementary procedures, is in a position to make a high prediction of probable success at the very beginning of the course in music.

Regarding these measures as a fair sample of a limited battery from the hierarchy of musical talents, we naturally

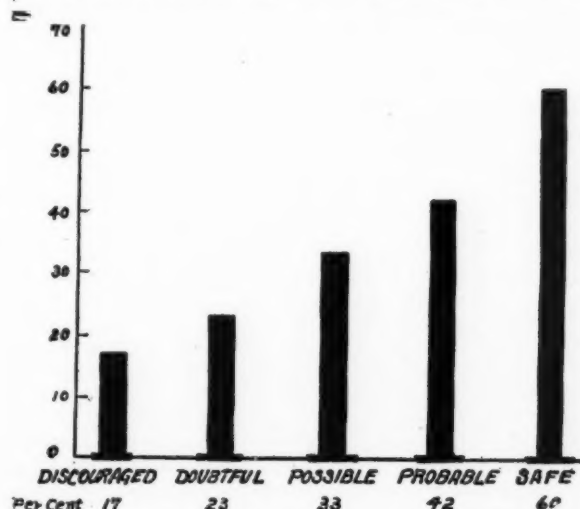


Fig. 1. The degree of success in predicting academic progress in music

ask, "What is the present and future of this type of measurement?" The figures just cited speak for the present. It is hazardous to predict the future. But let me mention a few factors which the musical counselor and guide should keep in the foreground:

(1) We may classify professional musicians as composer, conductor, performer and teacher. Each of these types has its very distinctive battery of requirements of the musical organism. To make reasonable individual predictions of success in one of these fields, far more extensive data must be available.

"The talent required for each of these four groups is radically different; the necessary education is different; the resultant personality is radically different. Differentiated guidance toward these fields is, therefore, of the greatest importance, as it involves not only questions of expensive preparation, but, what is more important, the making or breaking of human hearts in success or failure. Yet, from the point of view of public education, it is relatively unimportant because all these vocations together comprise less than one per cent of the normal population that craves musical guidance.

"It is, therefore, clear that musical talent is not one thing; musical education is not one thing; and the effective functioning of music in the life of the people is not one thing. Hence, the problem of guidance becomes extraordinarily complicated and is full of undreamed-of possibilities."

The present battery is primarily a protective and eliminating tool.

(2) The presence of an impediment may very materially detract from success in any of these fields, and, in a considerable percentage of cases, impediments such as measured by this battery are certain to condition a failure in musical education if attempted.

(3) In the placement of instruments or the choice of a field of music, knowledge of the kind here furnished cannot be ignored. The musical guide is in the position of hygienist, having to take into account the condition of each of the vital organs.

(4) The use of means of this kind as administered in the elementary schools may serve effectively to discover and encourage latent talent.

(5) Means of this kind are not foolproof, nor are they adequate in themselves for individual guidance. They are statistically valid for a group, and constitute a fair sample; but they must be used with critical judgment and be supplemented by other valuable aids that are available.

While I am not committed to these particular measures as they are, I predict on the evidence here cited, that measures of specific musical talents, adapted and improved from time to time, will be a permanent tool in the kit of the progressive-minded musical educator and guide.

²The Discovery and Guidance of Musical Talent, Carl E. Seashore, offprint of Chapter XXI of the Thirty-Fourth Yearbook of the National Society for the Study of Education.

Harmony Study that Correlates with Musical Needs

CARLETON BULLIS

Baldwin-Wallace College, Berea, Ohio

ONE OF THE peculiarities of music instruction has been the tendency to emphasize the performance of music more than the understanding of it. In studio teaching the main interest of the teacher has been to develop a technique for singing or playing. The voice teacher has specialized in certain mechanics of vocal placement and enunciation, and the instrumental teacher has aimed largely for virtuosity. Music teaching and study have chiefly involved vocalises and finger-exercises, and their application to the skillful performance of a rather limited repertory of musical compositions. Truly, as said by one of our leading educators, we have had an era of virtuosity, without a corresponding growth in the understanding of music itself.

The elementary school music period once consisted largely of time spent on solfeggio plus its application to the reading of new songs. The remainder of the period was given to improving the performance of known songs, with an occasional concession to songs sung for pleasure. This is now partly remedied by the inclusion of music appreciation; but even so, the idea of skill in performance is still paramount. In the high schools we see clear evidences of a continuation of this policy in the organization of bands, orchestras, and choral ensembles, which are drilled daily to get certain pieces learned well for exhibition purposes.

One-Sided Education

These efforts are not wrong, but they feature only one side of the educational scheme. Of course here and there, mostly in the larger cities, we find cultural and technical courses added to the curriculum—and perhaps even an appreciation or history course required of all music students—but these seem to be inconsequential in comparison with the performance phase. Many a community has nothing other than bands or ensemble organizations in its high schools, with no present prospect of appropriations for theory subjects. By far the most prevalent type of music lesson is the class period rehearsal. The virtuosity element is the factor that impresses the public and the school boards the most, and naturally gets first consideration. But skill in performance without a consideration for the essence of the music itself is like developing skill in reading or reciting a foreign language without bothering much about what the language is expressing.

Leaders in the school music field have been aware of this situation. I have met more than a few band instructors who realize that the mere blowing of horns and clarinets is not getting intelligent performance from an ensemble. Teachers realize that the development of their work is retarded when there is a lack of feeling for the relationship between tones; that careless ears and dull sensibilities will not produce the desired sonorities which an ensemble should have.

Similarly, piano teachers have for some time been aware of a shortcoming in the manner of teaching their instrument. Methods based upon a harmonic background show a trend toward teaching the underlying factors in music construction along with the technique of performance. We are beginning to see that what we first need is a comprehension of this language of music. If we emphasize MUSIC rather than the performance of it, the pupil will have more of an incentive to acquire a skill for performing it.

Our outstanding need, then, is a training that will give a comprehension of this language of tones. We must recognize that the most essential asset of a musician is the functioning

of a musical mind, a part of which is the functioning of a DISCRIMINATING EAR.

Another asset is a MEMORY for music. Singers are more apt to develop this than are instrumentalists, for singers must remember the pitches in order to produce the tones. Instrumentalists have a way of practicing the muscular motions so incessantly that they memorize the *performance* without having the *music* memorized. A succession of muscular motions can be ingrained in the memory, but if this sequence is interrupted by some mishap, then hard luck! The ear, able to detect something wrong but not knowing precisely what is right, does not come to the rescue, but rather sets up a state of utter confusion. If the performer had a trained ear and could remember what the precise sounds should be, or at least image something that would fill in the detour until the intended ideas are regained, there would be fewer mishaps and calamities in performance. Memory for tonal combinations is much more reliable than muscular or visual memory, and will save much time in practicing. One should be able to recall tonal combinations and to hear music mentally, just as one can image thoughts in spoken language without actually speaking. The outstanding performers think music this way, and depend much upon tonal memory.

Another need lies in having musical IMAGINATION—an artistic attitude in regard to the interplay of tones. Students trained in the virtuosity manner do not always develop ideas of their own. They depend upon someone else's ideas. They are imitators—puppets in the hands of their teachers. With ears not sensitized to judge effects, and with no clear ideas of the structure and content of the music they are playing, they are left to revel in their own technical fluency and in the general emotional effect of their own exhibition. They have to be taught a variety of mechanical manipulations for this touch and that touch, and they apply these touches as they are instructed to do. They are incessantly concerned, not with effectiveness and *self-expression*, but rather with the *proper way* of doing a thing. They are apt to continue in this groove after leaving their teachers, and so become useful mainly in preserving traditions. Meanwhile, real artistic souls, having IMAGINATION, keep growing by dint of their own sensibilities, and their performances truly express ideas.

Creative Work

Another need, felt particularly by teachers, is training in CREATIVE WORK. One encounters this in grades, high schools and colleges. Young people who really enjoy the delights of musical performance are apt to get to the point of wishing that they could compose pieces of their own, or could arrange something for band or orchestra. This budding ambition often finds the teacher facing a manuscript that contains many queer ideas, to put it conservatively. Some teachers are handicapped, to say the least, in such a situation, for they do not feel sure of themselves as critics of harmony, phraseology, and orchestration.

The educational value of creative activity is being realized more and more, but the drawback lies in the limitations of the teachers. A more pronounced awakening of interest in music study would be possible if the fine work now being done in appreciation and performance could be supplemented by the fascinations of creative work. Some such activity is of course being attempted here and there in the elementary grades, but it could be of much better calibre if the teachers knew more about it. In the high schools a few outstanding teachers have

done excellently, but usually this kind of work is not given due attention, partly because teachers shy from it. Even though they themselves may be teaching harmony, they may feel weak in the matter of passing judgment on some of the flowery efforts at composition that come to their attention.

The teacher should himself be somewhat of a creative artist, in order that he may guide the tyro composers in their efforts. Through these activities a teacher can stimulate creative work among the students, and thereby arouse a marked increase in the fascinations of music study. Incidentally, the music department of a school can increase its prestige in no small way through the use of original compositions on its public programs. I have met or have corresponded with a goodly number of instructors who have wished that they could be in a position to help students who had an urge to do creative work.

Still another need of the musician is SELF-CONFIDENCE. Teachers who feel a lack of knowledge or technique along the line of their pursuit suffer accordingly, not only when trapped in embarrassing situations, but also secretly in the fear that their lack will be disclosed. Performers who do not understand much about what they are attempting to execute suffer from reticence and nervousness, and sometimes humiliation. A lack of background leaves one without the prop of confidence which comes from knowing just what he is doing. Self-confidence is obviously desirable to anyone engaged in a musical endeavor. It brings a calm and a poise which add grace and charm to the personality as well as to the performance.

To sum up the items which I have ventured to discuss, we need: (1) training to understand the language of our art; (2) development of a sensitiveness for tones and their behavior in music; (3) a memory for tonal combinations; (4) artistic imagination; (5) a creative attitude on the part of both teacher and pupil, that they may more effectively understand the content of music for both creative and re-creative purposes; (6) self-confidence—the outcome of an all-round knowledge and skill.

How can these needs be met? I hold the view that it is up to the theory studies to give this training. Instead of theory

courses aiming at a liberal education in generalities, they should aim for specific knowledge and skills. We must study theory in such a way that it develops tonal sensibilities and presents the materials of music in a realistic way rather than in an academic way. Just as solfeggio has always aimed at efficiency in sight-singing and in the memorization of idiomatic melodic figures, theory studies should work for efficiency in the use of the facts that they consider. Particularly is this needed in the harmony courses.

In our school we have been working along these practical lines for some years. Harmony, instead of being a philosophy, a science, or an abstract grammar, is presented as a language. The students are put into the process of learning this language—word by word, phrase by phrase. Instead of learning the grammatical rules of how to do things, the students get accustomed to the actual use of chords. We do writing exercises, but we go beyond the pencil and paper type of harmony. We recognize above all that music is a tonal art, and therefore our chords must be learned in terms of how they sound as well as of how they are constructed. We want to be able to recognize in sound what we know, to be able to image it, and to reproduce it through performance both in singing and on some instrument. Then we want to apply what we know to practical purposes. This involves a carrying over of our knowledge into an analysis of the music being studied under the studio teachers of applied music. It also means the use of known facts in making music of our own. For some years all of our harmony students have turned out original compositions utilizing their knowledge of harmonic structures, and the more adept ones can improvise. Several times each year the creative products of the theory classes are given a hearing in public recitals, and many times each season we are called upon to demonstrate the nature of our achievements before musical organizations in various localities in the state. Not only do these activities outside of the classroom provide excellent experience for the students, but they also serve to stimulate and maintain keen interest in the theoretical courses of the school.

Music Teachers National Association

Palmer House, Chicago, December 28-31, 1936

PRESENTING an array of music educators in discussions of musical problems of moment, the Music Teachers National Association, Earl V. Moore, president, anticipates an unusually large attendance at its four-day session to be held in Chicago, December 28 to 31, inclusive. Actually, the meeting will be an assembling of four important groups in music, whose combined and interlocking programs will fill each day with events of interest and importance to all.

Of these groups, the National Association of Schools of Music¹ under its president, Howard Hanson of the Eastman School of Music, will have its own closed sessions, but will also join in an open meeting with the M. T. N. A. For the first time the newly-formed American Musicological Society of which George S. Dickinson of Vassar College is president, will convene with the M. T. N. A. and the N. A. S. M., and a full session will be allotted to its members, comprising many of the important scholars in the field of musical research today. Otto Kinkeldey of Cornell University will preside at this session.

Also convening with the above-mentioned musical organizations is the Phi Mu Alpha, national musical fraternity (known as Sinfonia), which, in its biennial meeting, will assemble delegates from all parts of the country, its members participating in certain of the general sessions as well as uniting with the three other musical groups in the annual banquet.

Clinics and forums in several important fields of music will be in progress each day of the meeting. These will include: (1) An orchestral clinic with the Chicago Civic Orchestra un-

der the supervision of Dr. Frederick Stock with Hans Lange participating; (2) A vocal clinic in charge of D. A. Clippinger, president of the Chicago Academy of Singing Teachers; (3) A choral clinic under the supervision of Edgar A. Nelson, director of the Chicago Apollo Club, and (4) A piano forum directed by Edwin Hughes, well-known pianist and teacher.

One evening will be given over to a program on church music at the University of Chicago chapel under the direction of Mack Evans, arranged through the courtesy of Dr. Charles W. Gilkey, dean of the chapel. A program of carillon music will be played by Frederick Marriott preceding the service, at which the chorus of the chapel will present Gregorian and antiphonal music.

More than fifty nationally known leaders in music and education from all parts of the United States will take part in the general sessions, discussions and forums. A series of recitals and "musical interludes" will afford opportunity to hear some of Chicago's finest professional and amateur musical organizations, including: The Mischakoff Quartet, the Russian Trio, Philharmonic String Quartet, Lane Technical High School Orchestra, Chicago A Cappella Choir, the Chicago Symphonic Choir, Paulist Choristers, Carl Schurz High School A Cappella Choir.

An extensive array of musical exhibits will be on display in the foyer of the main ballroom of the Palmer House, where general headquarters for the several associations have been established and where practically all the sessions as well as the banquet will be held. Rudolph Ganz, vice-president of the M. T. N. A., is chairman of the convention committee.

¹ More extended comment on the N. A. S. M. will be found on page 53.

What did you, the music educator, do during the depression? ¶ Well, you *lived through it!* ¶ Hungry boards of education had you on the list for the first cut of the economy knife; you were the first target for those who wanted to cut down on the "frills" of public school education. ¶ But you *lived through it!* ¶ You lived through it, because it turned out that music was *not* a frill, after all. It turned out that music education was really *getting things done*. Music education had definite and valuable aims; it was producing definite and valuable *results*. ¶ You could point to a good school band, where there was none before; to a chorus singing Bach and Beethoven instead of the rum-ti-tum tunes of a decade before. You could point to a hundred ways in which music, under your supervision, had penetrated every corner of your community. ¶ Where there had been but one doleful pupil before, you could point to three happy youngsters tootling away on clarinets. ¶ We say "tootling" without laughter. Music educators know, and we know, that without a good deal of tootling, there would be no music in the United States. We know the teaching of specific skills in music is fundamental to healthy musical life. ¶ The world looks at these happy youngsters—tootling on their clarinets, scraping (and not always scraping, either) away at their violins, singing away at their good music—and the world knows that you, the music educator, have *accomplished* something. ¶ Boards of educa-

tion, your fellow teachers, your superintendent, the mothers and fathers in your community—they, too, know that you are achieving *specific, worthwhile results*. ¶ The teaching of these *specific skills*, whether they be vocal, instrumental or intellectual, is the first task of the music educator. Without technics, there can be no great music. Without competent violinists and clarinetists, there can be no rewarding performance of the *Fifth Symphony*. ¶ On this broad base of *specific musical skills* are built the great things in American music—and you, the music educator, are providing both the base and the great things with superior speed and energy. ¶ *Specific skills* are taught in *specific ways*. Precise and efficient *musical* technics are imparted by means of equally precise and efficient *teaching* technics. ¶ To the exploration of this field, to the searching out and perfection of these precise, efficient technics are dedicated the time, the energy and the money of the Witmark publishing program. ¶ Witmark is now able to offer the music educator specific ways* of teaching specific musical skills—detailed, practical, tested technics for doing the job as it should be done with the utmost of speed and effectiveness.

* For listening skills, *Music to the Listening Ear* (Earhart). For instrumental skills, *The Lockhart Techniques* (Lockhart). For theoretical skills, *Fundamentals of Musicianship* (Smith-Krone). For vocal skills, *Vocal Students' Book* (working title; to be published soon, by Dr. Will Earhart).

The Importance of Bow Technique

ANNA JOHANNSEN

Supervisor of Orchestral Instruction, Milwaukee, Wisconsin

THE true character of an orchestral composition depends chiefly, so far as the string section is concerned, upon the style of bowing. The bowing used can change a composition almost beyond recognition. This is especially true of the great masterpieces. Whether a solo or an orchestral composition is being studied, it is of the utmost importance for the player to understand and to be able to execute the styles of bowing best suited to its interpretation. This does not mean that there is only one definite style of bowing for a composition—the art of music is too free and too subtle in its power of expression for any stereotyped form—but it does mean that the style of bowing for each composition must be chosen with careful consideration. The bowing in each section of the string choir of a school orchestra should be uniform.

The bow is to the string player what the brush is to the painter. Bow technique is as essential to the violinist as breath control is to the singer or to the wind instrument player. No matter how full of beauty the composition studied may be, the loveliness will remain obscure and hidden from the student unless he has acquired some understanding of the rules regarding bow technique, and unless he is able to put these rules into practice. It is largely the bow which gives the string instrument its dignity and lofty power of expression, and while only a few acquire the mastery which distinguishes the artist, every earnest student can develop enough bow technique to produce a musical tone and artistic phrasing.

It is essential for the music student to form his ideal of good tone mentally and then to listen for that tone in his own playing; for in order to produce good tone, the student must first *think* good tone. In order to think good tone, he must have a definite mental concept of what constitutes good tone—he must become tone conscious. Listening to great artists and to famous symphony orchestras will be a great help to the student in forming the right concept of good tone. These paragraphs offer a few of the simple rules and principles of bow technique.

The Legato

The legato stroke is the fundamental stroke. It should be the constant aim of every student of a string instrument to develop it. The artist plays a legato so smoothly that the listener is unable to detect when the bow changes from down- to up-bow and vice versa.

The bow arm should at all times be perfectly relaxed and should hang from the shoulder like a rope. The weight of the relaxed arm and the firm grip of the bow by the fingers as well as the powerful finger stroke of the left hand produce the warm, singing tone. The bow should not be set onto the string but should glide onto it. This way of beginning the stroke will help to eliminate the rough and harsh tone when the player starts at the frog.

The bow arm should be set into motion and kept in motion. It should not stop when changing from down- to up-bow or vice versa, but it should swing back and forth without stopping. The bow must be *drawn* across the strings without pressing down on them. When the bow is thus drawn across a string, the

invisible "hooks" of the hair are able to perform their duty—namely, to contact and grip the string in such a way as to allow a natural vibration. When the hair of the bow is allowed to contact the string in the proper manner, it will soon seem to be *clinging* to the string, and the result will be a resonant, singing tone. A few minutes of daily practice of slow strokes on two strings simultaneously with the whole length of the bow will prove to be helpful in developing a clinging bow. The student must aim to produce the desired tone right at the beginning of the stroke—not afterward. When drawing the bow from the point to the frog, the *whole arm* should rise naturally as the bow approaches the frog. When playing at or near the frog, the elbow should not drop too low, nor should the hand be pushed ahead of the wrist, except when playing from the wrist only. This method will help to avoid a change in the tone quality and will lessen the break of tone when the stroke is changed. When the player is using the lower half of the bow, he should allow the whole arm to swing from the shoulder; when using the upper half of the bow, he should see to it that the forearm swings from the elbow, and that the upper arm *hangs* from the shoulder, as quietly as possible. The shoulder should never be raised.

The position of the thumb and fingers on the stick is an individual matter and cannot be set down in writing. Each pupil presents a different problem to the teacher, because no two hands or two sets of fingers are exactly alike. It is of the utmost importance that the student understand clearly and definitely the position best suited to his individual hand. The fingers should grip the bow firmly without interfering in the least with the freedom and flexibility of the relaxed wrist.

The Staccato

For the staccato stroke the bow may be set onto the string. The staccato should never sound forced. It is a great help to think of the staccato as a "throw" of the arm from the elbow with a complete stop between the throws. The *throw* must be made at the beginning of the stroke, as is the throwing of a ball. This will help to produce the sharp, decisive, brilliant effect of the staccato. These suggestions apply only to the simpler forms of the staccato.

The Spiccato

The two kinds of spiccato most commonly used are the spiccato in the middle of the bow and that at the frog. The light and dainty spiccato is produced in the middle of the bow; the heavier and broader, at the frog. There is a spot in each bow, usually near the middle, where the bow, through its own elasticity, will produce the light and dainty spiccato. The bow arm must be held high enough and must be completely relaxed. The player should not think about the changing from down- to up-bow, or vice versa, but should set his arm into a short, even motion and keep it in motion. No more than a half inch of bow should be used. The player should grip the bow very lightly and should let go of his bow arm, but control its weight, so that the bow can spring because of its own elasticity. The player must not disturb the even spring of the bow by abruptly moving the body, the instrument, or the bow arm into different positions. In practicing spiccato it is helpful to start to play with a very short and fast legato stroke. If the foregoing suggestions are followed, the legato will change quickly into spiccato. The spiccato should sound clear and crisp.

The motion of the bow arm when playing spiccato at the

[NOTE: Faulty bowing technique is a handicap common to many school orchestras. Contest adjudicators frequently comment on this weakness in string sections as detracting seriously from the ensemble. Likewise conductors of all-state orchestras and similar groups find rehearsals retarded because of a prevailing ignorance among the players of the fundamentals of bowing. Although the suggestions contained herein are elementary in nature, they will prove valuable to teachers who are not primarily instrumentalists. Succeeding issues of the JOURNAL will carry similar articles dealing with the fundamental techniques of musical expression in the various branches of the art.—The Editors.]

T U N E F U L • C O L O R F U L • E N T E R T A I N I N G

Presser's Juvenile Operettas

For GRADE and JUNIOR HIGH GROUPS



O CHO SAN

or
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A Japanese Operetta
in Two Scenes

Words and Lyrics by
Sarah Grames Clark

Music by
Mrs. R. R. Forman

It is easy to imagine how colorful and charming this operetta can be made with the little ones in easily-created Japanese costumes and the settings blossom-bedecked and glowing with lanterns. 14 characters, and a good size chorus may be used.

Vocal Score (with Complete Directions) 60c

RAG, TAG and BOB TAIL

Juvenile Operetta in Two Acts

Book by Sarah Grames Clark
Music by Paul Bliss

A tuneful miniature comic opera which keeps the audience guessing and amused. The story tells of the thrilling adventures of a group of young people, shipwrecked on an island. The costuming and staging present no difficulties and involve very little expense. There are 7 girls and 10 boys required for the parts, none difficult. The chorus may be any size.

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THE PIRATE'S UMBRELLA

Operetta for Boys

Book by
Sarah Grames Clark

Music by
Mrs. R. R. Forman

A melodious and well-planned play involving two young American lads and their experiences with

pirates and a tribe of savages are being rescued by an airplane from the good old U. S. A. It runs about 45 minutes but may be lengthened with interpolations, if desired.

Vocal Score, Complete, 60c

THE LOST LOCKET

A Patriotic Sketch with Music

Book by Gertrude Knox Willis
Music by Mrs. R. R. Forman

The patriotic aspect makes this sketch ideal for school use. The Camp-fire Girls and Boy Scouts that form the chorus are Colonial Dames and Continental Soldiers later in a "dream scene." George Washington is one of the nine named characters. There is a dainty solo for the leading lady and the choruses are all in unison.

Vocal Score, Complete, 60c

● ASK FOR any operetta described here "on approval." These are but a few outstanding juvenile operettas published by Theodore Presser Co. Operettas of all American publishers also are available. Catalogs, descriptive literature and information on everything in music publications cheerfully supplied.

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Four Scenes

By
L. E. Yeamans

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tuneful. There are only 4 solo singers required for the leading parts, but 7 others are named as principals. The chorus work is in unison and two parts. The scenery and costumes need not be expensive, but a most elaborate staging is possible and would prove quite effective. Time, 1 hour. Orchestration is available.

Price, \$1.50

CAPTAIN KIDD

or
The Daughters of Robinson Crusoe
A Comic Operetta in Two Acts
Libretto by Frederick H. Martens
Music by William E. Beazley

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Vocal Score, \$1.00
Libretto and Stage Manager's Guide, 25c

THE QUEST OF A GYPSY

A Musical Comedy in One Act
For Girls and Boys, or Girls Only
By H. Loren Clements

This gypsy's search is for a cook. And he (or she) finds, not one, but seven. Graduates of a famous cooking school in Boston, at that. With diplomas 'n everything. Plenty of comedy and tuneful music in this 45-minute entertainment.

Vocal Score, Complete, 75c

LET'S GO TRAVELING



Operetta for Juveniles
By Cynthia Dodge

This easily-staged operetta is based on the self-entertaining instincts of children upon a rainy Saturday morning. Although 14 characters are named, but 5 easy solos are to be sung and the rest of the music is done by the chorus singing in unison. The music is always bright and happy and the idea of the operetta quite interesting and entertaining.

Vocal Score, Complete, 60c

PANDORA

An Operetta in Three Acts
By C. E. Le Massena

Founded on Hawthorne's charming story "The Paradise of Children" this really worth-while operetta has met with great success and has enjoyed many successful presentations. The score is full of melody and spirited rhythms. Time, about one and a half hours.

Vocal Score, Complete, \$1.00
Orchestration may be rented

MOTHER GOOSE ISLAND

Book by Jessica Moore
Music by George L. Spaulding

The plot of this tuneful musical play is simple, but it is one that always proves pleasing to juveniles. A school teacher takes her class on a visit to Mother Goose Island where Mother Goose introduces her famous family to them.

Vocal Score, Complete, 60c



DAY BEFORE YESTERDAY

An Operetta for
Children

By Cynthia Dodge

A clever operetta, requiring a little over a half hour to present. The staging is a large book, the pages of which open and well-known historical char-

acters step out. The music is pretty and easy to sing and full directions are given as to the action and costuming.

Vocal Score, Complete, 60c

PAGEANT of the FLOWERS

For Girls and Boys, or Girls Alone

Words by Elsie C. Baker
Music by Richard Kountz

The music is of good quality and may be sung in unison throughout, although there are opportunities for some easy two-part singing. It cares for 40 or more boys and girls and takes about 20 minutes to perform. May be given indoors or outdoors.

Vocal Score, 60c

FOR THE MAY DAY PROGRAM

AROUND THE MAYPOLE

A May Day Festival
By William Baines

Eight Maypole dances, with complete directions and music, arranged in a sequence which includes two easy songs. Piano accompaniment is given in the score, but string orchestra parts may be rented for outdoor performances.

Complete Score, 60c

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trog of the bow is so similar to the motion used in brushing clothing and shoes, that I like to name it "brushing" bow. A little more bow is used for "brushing" than for spiccato in the middle of the bow. The bow arm must be held high enough and must be allowed to swing freely in an even motion from the shoulder. The fingers should grip the bow more firmly than for spiccato in the middle of the bow.

In the study of music, as in any other study, the student progresses in the measure in which he understands and puts into

practice the fundamental principles involved. The art of producing good tone on a string instrument is not a mystery, but can be taught to anyone with average intelligence. It needs clear, scientific thinking and application on the part of both teacher and student. A musical tone cannot be gained by force. A musical instrument does not respond to force. The player must *understand* how to *draw* from his instrument the sweetest, and the most beautiful tone so that through intelligent practice, based on scientific knowledge, he will gain what he desires.

A New Marking Plan for Instrumental Music

LOIS COLE RODGERS

Supervisor of Fine Arts, Hamtramck (Michigan) Public Schools

THE PUBLIC SCHOOLS of Hamtramck, Michigan, have adopted a plan of individualization of instruction. This plan was extended into all subjects so that it became necessary for the instrumental music department to create new methods of instruction in order to carry out the principles of individualization.

In this program, one of our first problems was that of marking the students. The traditional marking system could no longer be used because it too frequently was a subjective evaluation, and the mark a student received was the sum total of his teacher's estimate of him; the mark represented his social, scholastic, and personal adjustment according to the teacher's standards.

If the principles of individualization are to be carried out, it is necessary to provide for individual differences and adjustment at various levels of growth. This problem was partially solved when the central committee (appointed by the superintendent to work on this problem) offered for experimental trial a plan of marking called the "effort marking scale." In this plan there is a distinction made between the child's control over his powers of application, or effort, and his actual achievement, or control over subject matter. The effort marking scale also makes it possible for the mentally slow child to obtain as high an effort mark as the most brilliant student, providing his behavior pattern merits it. The effort scale is objective in that it offers descriptions of the various behavior patterns which a student may exhibit. These descriptions include examples of behavior from the most negative to the most constructive. In arriving at an effort mark the student can appraise his own effort by comparing his daily behavior pattern with the descriptions on the scale and thereby determine his relative development and control.

Each Student Progresses at His Own Rate

One of the basic principles of individualization necessitates a plan which will allow the student to progress according to his own rate. For this reason it was necessary to parallel the effort mark with an achievement mark which could also be determined objectively. The central committee suggested that the achievement mark be a record of what the student actually accomplished. This record was to be purely factual, without any estimate of merit attached to it. In order to carry out this suggestion it was necessary to organize the subject matter (primarily for skill subjects) into a series of increasingly difficult levels of achievement. Having arranged the subject matter in a particular field in this manner, it was then possible for the student to progress at his own rate regardless of age or grade, and to keep a record of his exact level of achievement.

The organization of subject matter into increasingly difficult levels of achievement was a comparatively easy task for the skill subjects. However, the problem was much more difficult in instrumental music. It was suggested that all the music in our school library be classified by the students according to diffi-

culty. This ranking, of course, would be conditioned by the limitations of our present music library and by the present technical development of the student. It also implies the necessity of keeping such a classification more or less tentative. However, with the aid of the students in the elementary, junior, and senior high schools, the teachers set to work to classify and arrange each exercise, study, and orchestral score according to difficulty for each instrument. Obviously such a classification requires much time and careful evaluation. The teachers worked with the students, and through discussion, rehearsals, trial, and retrieval, the tentative levels of achievement were formulated.

In the junior and senior high schools, where the music was increasingly more difficult, the task also was more difficult. It was discovered that although the first violin part of Schubert's Unfinished Symphony might rank fourth according to difficulty for the first violin, it occupied an entirely different ranking for some other instrument.

Students Rate Their Own Achievements

In carrying out this plan, we have had all the levels of achievement for the different instruments mimeographed and placed in the instrumental music room, so that the students can read, study and become familiar with them. It will then be possible for a student to determine his exact level of achievement; his relation in advancement to the other members in his group, and to make a factual record of the level at which he is working.

We realize that the factual record of the achievement level does not represent the complete picture of the instrumental student's work. There are always the accompanying problems of musicianship and technique that for the present at least, are only measurable subjectively. For example, John may play the first violin part of Schubert's Unfinished Symphony with correct rhythm, but his bowing or intonation may be faulty. We consider these problems purely individual and as skills and controls which the student must acquire before he can go on to the next higher level of achievement. The measurement of these skills is more or less subjective in that it is dependent upon the demonstration and analysis made by the teacher or a more advanced student.

The testing of a student's control and skill at a given level of achievement is done by demonstration and appraisal of the individual student playing. The other members in the group and the teacher listen to the playing and help the student estimate his degree of control. However, the responsibility for this appraisal is one which the student and teacher assume.

It is generally understood and accepted that if John can play, for example, the first violin part of Schubert's Unfinished Symphony in a way which is acceptable to the teacher (and his ever-critical fellow students) he is a potential candidate for the next higher level of achievement whatever it may be.

Although this project is still in its experimental stage, the teachers are finding it extremely helpful and stimulating to the students.

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National School Band Association

National Clinic, Urbana, Illinois, January 7-9, 1937

THE sixth annual National Band Clinic sponsored by the National School Band Association in cooperation with the University of Illinois, will convene at Urbana, January 7-8-9, 1937. An added feature this year is an orchestra clinic conducted by the National School Orchestra Association. The facts regarding this event are announced by President Adam P. Lesinsky elsewhere in this magazine.

Not only will the program of clinics provide diversified attractions of practical value to all band and orchestra teachers and directors, but all members and friends of the school music profession who are concerned with the management and development of inter-scholastic music contests and festivals will have opportunity to participate in a general discussion of the proposed regional national contests. The proposed plan, which was outlined in the September JOURNAL, and which has been discussed with state contest authorities in various parts of the country, has met with such universal favor that it will be brought up for discussion and possible action at the annual business meeting. Opportunity will be afforded for all persons who are interested to take part in the general discussion, and all state organizations are especially invited to send official delegates since it is obvious that in order to put the plan in effect there must be full cooperation from each of the state contest organizations. This regional plan for the national contests will obviously have a vital bearing on the future of the competition-festival movement and, therefore, is a matter of concern to schools and directors throughout the United States.

Clinic Features

Participating in the band clinic will be the University of Illinois Concert Band, A. A. Harding, director; two National Clinic bands—"The Red and the Blue"—comprised of students selected from Class A and B high schools of the United States. (G. W. Patrick, 864 Columbia Avenue, Springfield, Illinois, is organizing chairman.) Guest conductors will be Edwin Franko Goldman and Frank Simon, Honorary Life President and President, respectively, of the American Bandmasters Association.

Following is a condensed outline of the program:

THURSDAY MORNING, JANUARY 7: 9:00—Registration at Band Building; Rehearsals of Red Band (Band Building) and Blue Band (Auditorium); 10:00—Reading of contest pieces by Red Band (Band Building) and Blue Band (Auditorium); 10:30—Meeting of Board of Directors (Room 14); 11:00—Business meeting (Band Building).

THURSDAY AFTERNOON: 1:00—Reading of contest pieces by Blue Band (Band Building) and Red Band (Auditorium); 2:45—Address of Welcome, F. B. Stiven, Director of School of Music, University of Illinois; Greeting by A. A. Harding, Director, University of Illinois Bands; Informal remarks—Edwin Franko Goldman and Frank Simon (Band Building); 3:00—Lecture and demonstration on the marimba, Clair O. Musser; Development of Baton Twirling Contests, Forrest L. McAllister; Sight Reading, Harold Bachman (Band Building); 4:00—Reading of contest numbers by University of Illinois Concert Band (Band Building); 5:30—Meeting of special committees (Rooms 14 and 15).

THURSDAY EVENING: 6:00—Dinner; 7:00—Reading of contest numbers by Red Band (Band Building); Reading of contest numbers by Blue Band (Auditorium); 8:15—Concert, University of Illinois Concert Band (Auditorium); 9:45—Smoker. Reports: For the east, Arthur Goranson, President, New York Band and Orchestra Association, Jamestown; for the south, Roy Martin, President, Dixie School Band and Orchestra Association, Greenwood, Miss.; for the west, W. H. Terry, Hyrum, Utah; for the mid-west, William D. Revelli, Director University of Michigan Band, Ann Arbor.

FRIDAY MORNING, JANUARY 8: 9:00—Orchestra Clinic (Recital Hall); Reading of contest numbers by Red Band (Band Building); 10:00—Marching Clinic, M. H. Hindsley, Assistant



Edwin Franko Goldman



Frank Simon

Conductor, University of Illinois Bands (Armory); 11:00—Rehearsal Routine, Red Band; Class C Music, Glenn Cliffe Bainum; The Student Director, H. E. Nutt (Band Building).

FRIDAY AFTERNOON: 1:00—Recital Hall, Lecture and demonstration, Clarence G. Warmelin and Warmelin Quartet; Addresses by Edwin Franko Goldman and Frank Simon; Business Meeting; 3:30—Visit to the Sousa Library; 4:00—Reading Manuscript and new arrangements, University of Illinois Concert Band (Band Building); Armory, Military Review.

FRIDAY EVENING: 7:30—Auditorium, Prelude to Concert, University of Illinois Concert Band; 8:30—Concert by Red and Blue Clinic Bands; 9:30—Band Building, Final Business Meeting.

SATURDAY, JANUARY 9—Meeting of the music committee and special committees.

Hotels, Registration and Other Information

All clinics and business sessions will be held on the campus of the University of Illinois which is located between the cities of Champaign and Urbana. The principal hotels are the Inman Hotel in Champaign and the Urbana-Lincoln Hotel in Urbana. Additional hotels are the Beardsley and the Hamilton in Champaign, and the McClurg in Urbana. Bandmasters are requested to make their reservations direct with the hotel preferred. Because of the anticipated large attendance, it is desirable that hotel reservations be made in advance.

Registration headquarters will be in the Band Building.

All sessions and programs will be open to members of the National School Band Association or the National School Orchestra Association. Persons not now members of one of these organizations may take out the type of membership for which they qualify in the association of their choice. There will be a registration fee of \$3.00 for paid-up members of either association. For non-members the registration fee will be \$5.00.

National Contests at Columbus, Ohio, May 13-15, 1937

The 1937 national contests for wind ensembles and soloists will be held at Columbus, Ohio, in connection with the National School Orchestra Contests May 13-15. Contests will be sponsored by Ohio State University, with Eugene J. Weigel as chairman of the local committee. Contests will be held for solos and ensembles as listed on page 28 of the 1937 contest bulletin. State quotas as given on page 5 of the bulletin will be observed. Only those soloists and ensembles who are certified as having qualified in their state contests in accordance with the rules will be eligible for participation in the national. Entry forms and information will be supplied by the headquarters office.

A. R. McALLISTER, President



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the most advanced A Cappella work for
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of the Air" .50.



National School Orchestra Association

NATIONAL CLINIC AT URBANA, ILLINOIS, JANUARY 8—NATIONAL
CONTESTS AT COLUMBUS, OHIO, MAY 13-15—ANNUAL MEETING
AT MINNEAPOLIS, MINNESOTA, APRIL 8

THROUGH the courtesy of President McAllister and the executive committee of the National School Band Association, the National School Orchestra Association has been invited to sponsor a clinic session for orchestra in connection with the national band clinic to be held at Urbana, January 7-8-9. The orchestra clinic will be held in Recital Hall of the School of Music of the University of Illinois on Friday morning, January 8. F. B. Stiven, director of the School of Music, and conductor of the University Orchestra, has arranged for the orchestra to play 1937 national contest pieces. The list of conductors includes F. B. Stiven; Joseph E. Maddy, Ann Arbor, Michigan; Ralph E. Rush, Cleveland Heights, Ohio; Henry Sopkin, Chicago, Illinois; Merle Isaac, Chicago, Illinois; Harold Johnson, Gary, Indiana; Adam P. Lesinsky, Whiting, Indiana.

All members of the Orchestra and Band Associations are invited to attend the orchestra clinic. This invitation is also extended to all directors and teachers, since those who are not now members may arrange to take out membership at the desk at the time they register. Registration fee for the clinic will be \$3.00.

As will be noted by the announcement made by President McAllister elsewhere in this issue, the full clinic program includes many features of interest and value to orchestra conductors. It is also pointed out that the discussion and action pertaining to the proposed regional national contests is of particular concern to all school musicians whatever their special field. Inasmuch as the National School Orchestra Association is vitally interested in the projected regional plan, it is expected that directors from all parts of the country, and particularly those who occupy positions of responsibility in their state contests, will take advantage of the privilege to participate in the discussion.

A luncheon meeting of the directors and officers of the National School Orchestra Association is scheduled for Friday noon, January 8.

Supplementary List for String Orchestra

The 1937 national contest regulations provide that each orchestra in the national contest may perform one number for strings, "which must be selected from the string quintet list or sextet list." This string orchestra selection, in effect, replaces the "warm-up" number sometimes used, and is to be played in addition to the required test piece and the optional number chosen from the permanent selective list as published in the official bulletin.

In response to requests from various states for an official list of pieces for string orchestra in addition to the music shown in the string quintet and string sextet lists in the official bulletin, the committee has released a supplementary selective list for string orchestra. This announcement, therefore, serves as official

notice that in the 1937 national contest, orchestras may choose their number for string orchestra from either the sextet or quintet lists in the bulletin or from the supplementary list herein referred to. A mimeographed copy of this list will be included with the official contest bulletin hereafter. Persons who have already ordered the 1937 contest bulletin may secure the list of string pieces by sending a postal card to the Association headquarters office, 64 E. Jackson Blvd., Suite 840, Chicago, Illinois.

National Contests, May 13-15, 1937, Columbus, Ohio

The 1937 national contests for school orchestras and string soloists and ensembles will be sponsored by The Ohio State University, Columbus, Ohio, May 13, 14, 15. At the same time the national contests for wind ensembles and soloists will be held under the management of the National School Band Association. Eugene J. Weigel of The Ohio State University is chairman of the local contest committee.

These contests will serve as finals for the state contests recognized by the National School Band and Orchestra Associations. Eligibility and quota regulations as announced in the 1937 contest bulletin will prevail. Copies of this bulletin containing general information as well as official music lists may be secured from the headquarters office (15c each).

Directors of state contests should secure from the national headquarters sufficient copies of the entry forms for the various events to take care of the organizations and individuals who qualify for the national. Requisitions for the entry forms may be sent in now and will be filled as soon as the necessary forms are available.

Excellent facilities and an experienced committee staff will be made available by Ohio State University and the citizens of Columbus, and, with the central location of the host city, a very large enrollment is anticipated. Full information regarding housing and other arrangements will be announced in the next issue of the JOURNAL.

Annual Meeting

The annual meeting of the National School Orchestra Association will be held during the biennial convention of the North Central Music Educators Conference at Minneapolis, Minnesota, April 4-9, 1937. The convention program will provide a series of clinics and other features of special interest to instrumental teachers and directors, and it is expected that a large number of members of the National School Orchestra Association will be in attendance during the week as well as at the Association business meeting.

ADAM P. LESINSKY, *President*

Music and American Youth Broadcasts

NBC RED NETWORK—SUNDAYS, 10:30-11:00 A. M., E. S. T.

Following the holidays the broadcasts sponsored by the Music Educators National Conference will continue each Sunday morning, 10:30-11:00 A.M., E.S.T. Programs are scheduled for every Sunday until the end of May. The second series of the Pacific Coast division, sponsored by the Northwest and California-Western Conferences, will begin in February (Saturday mornings, 9:30-10:00 A.M., P.C.T.). Watch the radio columns of your local paper for information regarding NBC Network stations that will broadcast these programs in your area.

Eastern Music Educators Conference

Biennial Meeting—Buffalo, April 13-17, 1937

MERRY Christmas and A Happy and Prosperous New Year! May 1937 bring greater blessings to each and every one in terms of service, achievements, and recognition. Never before have we been so conscious of the power of professional cooperative movements. There is evidence on all sides of growth in our field of activities. Success depends largely upon a progressive attitude and open-minded point of view. No one can work in isolation and hope to keep pace with changing conditions.

An understanding of broader horizons, modern methods, and fine materials comes from personal observation of the great musical world in which we play our part. Each National and Sectional Conference that we attend lifts us to new levels of value to the young people and the community that we serve. The New York Conference was magnificent in educational scope and inspiration. The national program gave our membership and Executive Board an inspiration which should carry our Eastern Conference to new heights at Buffalo, April 13-17, 1937.

The Sectional Conference presents an intimate situation in which we may observe the achievements, outstanding developments, and conditions which exist in our general locality. Our visit to Pittsburgh, in 1935, revealed the wonderful development in school music inspired by the vision and practical leadership of Will Earhart and his corps of enthusiastic workers. Now we turn north, and find another unusual field of development. There are as many outstanding school music situations in and near Buffalo as in any section of the country. Nothing seems too big for Buffalo to attempt and achieve. The October JOURNAL provided a "scoop" for the Eastern page by presenting a picture of the staff of the Music Department of the Buffalo schools. Here are ninety-six Conference members as a unit who are out to show you what Buffalo is achieving under the superb leadership of one of the most active and inspiring workers in school music—William Breach.

Buffalo Festival

Space will not permit to tell of the intensive preparations that have been going on in planning the 1937 conference. We have had three program committee meetings in Buffalo, the most recent on October 30th. A large local committee has been formed and a series of unusual major events has been announced. There is strong support of the Conference in the wealth of urban and rural communities in this prosperous section.

No doubt you have noticed five dates mentioned instead of the customary three. Tuesday, April 13th, will be known as *School Visitation Day*, with schools open for observation in Rochester, Buffalo, and other places. On Tuesday evening, Buffalo will present a *Gala Male Chorus Concert*, the schools

working in conjunction with the Junior Chamber of Commerce and local male singing organizations. On Wednesday evening a *Buffalo Schools' Festival* of three thousand voices, with a large combined orchestra and soloists will be heard, William Breach, Chairman. On Thursday evening we will have the *Formal Banquet*, and an unusually fine musical and inspirational program with Elizabeth Beach of Syracuse, Chairman.

Instrumental Music Festival

On Friday evening an *Orchestra and Band Festival* will be presented with a large Committee cooperating, Frank E. Owen, Batavia, Chairman. The New York State Band and Orchestra Association, under the leadership of President Arthur Goranson, will assist by organizing the demonstrations of playing and marching bands. The orchestra membership will be open to any students in the Eastern Conference area who can qualify. Any supervisor or teacher who wishes to bring instrumental students with him or her to Buffalo for the purpose of playing in the combined orchestra on Friday evening should notify Frank E. Owen, Director of Music, Batavia, N. Y. It may be possible to find places for outstanding students who would otherwise not have a similar opportunity.

On Saturday, a *Trip to Niagara Falls* has been planned and in the evening a *Regional Inter-Collegiate Women's Glee Club Festival* will be presented, Ruth Speir, Buffalo, State Teachers College, Chairman.

The evening events will be held in Broadway Auditorium, Elmwood Hall and the Hotel Statler.

The Conference Program

The Conference program, April 14, 15, and 16, will consist of *two general sessions daily and of an elaborate series of clinics*. The special emphasis for each general session and the chairmen who will present the programs are as follows:

WEDNESDAY

Morning: **Modern Trends in School Music.**
Chairman: George L. Lindsay, Philadelphia, Pa.
Afternoon: **Newer Phases of Elementary Music.**
Chairman: Charles Miller, Rochester, N. Y.

THURSDAY

Morning: **Integration of Music and Subjects in the Higher Grades.**
Chairman: Will Earhart, Pittsburgh, Pa.
Afternoon: **More and Better Music in the Schools.**
Chairman: F. Colwell Conklin, Larchmont, N. Y.

FRIDAY

Morning: **School, College, and Adult Music Movements.**
Chairman: Laura Bryant, Ithaca, N. Y.
Afternoon: **Music in Rural Schools and Communities.**
Chairman: Russell Carter, Albany, N. Y.

Requests for clinics have been growing and to date we are planning for periods on Wednesday, 4:15 to 5:00 P. M., and on Thursday and Friday, from 8:30 to 9:20 A. M., as follows:

VOCAL CLINICS (F. Edna Davis, Philadelphia, General Chairman):

- (a) Elementary.
- (b) Junior High School.
- (c) Senior High School.
- (d) Class Vocal Instruction.

INSTRUMENTAL CLINICS (Lee Lockhart, Pittsburgh, General Chairman):

- (a) Orchestra, Junior High School.
- (b) Orchestra, Senior High School.
- (c) Band, Junior High School.
- (d) Band, Senior High School.
- (e) Class Instrumental Instruction.

OTHER CLINICS (Chairmen to be announced):

- (a) Theory.
- (b) Normal and Teacher Training.
- (c) Research.



Dr. Robert T. Bapst
Superintendent of Buffalo Schools
General Chairman of Convention
Committee



William Breach
Supervisor of Music, Buffalo
Directing Chairman of Convention
Committee



BUFFALO CIVIC CENTER

McKinley Monument, with the new City Hall at the left and at the right, the Statler Hotel, headquarters for the biennial meeting of the Eastern Conference, April 13-17, 1937.

Many Helpers and Participants

Some of the committee members, leaders, and speakers who are being invited to serve are as follows:

William Breach	John E. C. Merker	Samuel Peck
Walter Butterfield	Lee Lockhart	James Francis Cooke
Elizabeth Beach	Lilla Belle Pitts	Harry W. Rockwell
Frances Elliott Clark	Jacob Kwalwasser	Paul Weaver
M. Claude Rosenberry	George P. Spangler	Herbert France
Victor L. F. Rebmann	Alfred Spouse	Ernest G. Hesser
Theodore Finney	Francis Diers	Hollis Dann
Russell V. Morgan	Helen Hosmer	Arthur Goranson
Oscar Demmler	William C. Bridgman	Glenn Gildersleeve
Grace Pierce	Mabel Bray	Joseph E. Maddy
James D. Price	Wallace Doubleday	Howard Hanson
George Abbott	Peter W. Dykema	Charles Miller
L. Thomas Hopkins	Frank E. Owen	F. Colwell Conklin
Kenneth Kelley	Vincent Jones	Will Earhart
James L. Mursell	Ralph Winslow	Harold Spencer
John Denues	Russell Carter	Helen Leavitt
F. Edna Davis	Arthur Witte	Gordon Bailey
Francis Findlay	Laura Bryant	Edwin Franko Goldman
	Frederic Fay Swift	

Some of the musical organizations and demonstration groups that are being invited are as follows:

Eastern Conference High School Orchestra.
Houghton College Glee Club.
Eastman School of Music Symphony Orchestra.
New York State Massed Bands.
Nott Terrace High School Madrigal Singers.
Hiram College A Cappella Choir, Schenectady.
Elementary Choir, Toronto.
Colgate University Male Glee Club.
Ithaca String Choir.
Buffalo State Teachers College Women's Glee Club.
Batavia High School A Cappella Choir.
Eastman School of Music.
Fredonia Normal School Symphony Orchestra.
Rochester All-High School Orchestra.
Jamestown High School Band.
Lockport High School Orchestra.
University of Pittsburgh Band.
Buffalo Boys Chorus.
Classes from Rochester and Buffalo Public Schools.
Buffalo High School Orchestra.
Buffalo High School Chorus.

Other Features

A Luncheon of Affiliated Associations and In-and-About-Clubs will be held on Wednesday with Dr. Frances E. Clark as chairman. A life members' and charter members' breakfast will also be scheduled for Thursday. Alfred Spouse has accepted the chairmanship of a sectional solo singing contest. Peter W. Dykema has agreed to conduct a panel discussion in a general session. Charles Miller and William Breach will present a

demonstration of non-syllable class procedure. Mr. Breach will also demonstrate the types of boys' voices. We will have an Educational Achievement Exhibit with special emphasis upon visual aids for class procedure and music appreciation.

Never before have we had so many and valuable music department meetings throughout the length and breadth of our territory. Truly we are awakening to our great need of organization and continued training for music educators in service. New clubs, organizations, and associations are appearing. Welcome, New Hampshire Music Educators Association!

In the "Association and Club News" department, and on other pages of this issue, you will find many items referring to the activities in our territory. Read about the Ithaca clinic, the new developments in New York state, about the fine meetings in New Jersey and Maryland, and note the work going on in New England. In fact, if you read the Journal from cover to cover you will be convinced that music education is a decidedly live issue throughout the country and that the east is contributing a generous share to the onward movement.

Our state chairmen are working valiantly to extend invitations to music folk who have not joined the Conference. Try to do your bit by subscribing now as active members and let each one obtain at least one new member as a contribution to the cause. *An active membership for a young music worker would be a fine Christmas present and would be a good investment.*

Yours for more and better school music.

GEORGE L. LINDSAY, President.

The Conference Orchestra

Dr. Howard Hanson has consented to conduct the Eastern Conference High School Orchestra at Buffalo, April 13-17, 1937. The orchestra, which will be composed of selected students, will assemble in Buffalo April 14 for rehearsals preparatory to participation in the instrumental festival which is planned for Friday evening, April 16. Full information will be sent to all Conference members in the near future by Frank E. Owen, Director of Music, Batavia, New York, who is organizing chairman. Coöperating with Mr. Owen and Conference Host William Breach are the officers and members of the New York State School Band and Orchestra Association and the school music organizations of the various states in the Eastern Conference territory.

Southwestern Music Educators Conference



H. W. Gowans
Supt. of Tulsa Schools
General Chairman of Convention
Committee



George Oscar Bowen
Director of Music Education
Vice-Chairman



H. Clay Fisk
John Burroughs School, Tulsa
Directing Chairman

Biennial Meeting—Tulsa, Oklahoma—March 11-12-13, 1937

IF enthusiasm is indicative of success, we have every reason to look forward to a marvelous meeting of the Southwestern Music Educators Conference in Tulsa, March 11, 12, and 13. In all my years of experience with the Conference, both National and Sectional, I have never sensed such a marked degree of loyal interest in the cause of music education as is exemplified by the members of the Southwestern I have contacted.

Should every reader of the *JOURNAL* who resides in the Southwestern territory enroll in the Conference this year, we could be assured of a meeting that would make real history in the life of our organization. The old saw that "a chain is no stronger than its weakest link" is most true in the life of every organization. Every music educator who believes that music is a definite part of the public school curriculum but does not join the association is, whether he knows it or not, becoming that weak link that may destroy the effectiveness and power of the mighty chain in any crisis that may arise. In case you have not yet joined our association, will you not strengthen the chain of our organization by enrolling at your earliest convenience? You owe it to yourself and your profession to enroll in the army of active workers for the promotion of the best interests of our common cause.

We count upon enrollment of all former members of the organization and hundreds of new members, for we believe that we will present a program that will intrigue all music educators in our territory, not only to join, but to attend the meeting at Tulsa. The program as outlined here is, of course, tentative and many additions and changes may be made. However, the outline will give you at least a small taste of the good things that are in store for you in Tulsa, and we hope will whet your appetite for the thoroughly inspirational and practically helpful program that will be offered.

Many Activities

Reports and announcements in the September and October *JOURNALS*, and also in this issue, indicate that the school music forces in all of the Southwestern states are unusually active. Attendance at the music sections of the fall education meetings was, in most cases, larger than ever before. Through the cordial cooperation of the chairmen of the music sections, our state chairmen and their committees were enabled to present announcements regarding the Conference, and hundreds of the music educators in attendance who signed the "music education directory survey cards" will receive this issue of the *JOURNAL* and other information from the headquarters office.

Clinics and other meetings have been held by the various state associations and you will find news regarding some of them in this issue. Certain of the meetings were held too late to be reported this month. Your president was privileged to attend the Kansas clinic held at Emporia State Teachers College, December 4-5. This successful meeting, held under the direction of Orville Borchers, with a large committee of Kansas supervisors and directors cooperating, afforded a fine opportunity to discuss plans for Kansas participation in the Southwestern meeting at Tulsa. The clinic leaders were Carol M. Pitts, president of the North Central Conference, and Harold Bachman of Chicago.

Missouri State M. E. A.

The Conference welcomes the first affiliated state unit in the Southwestern territory. On another page of this issue you will find the news of the merging of the Missouri instrumental and vocal associations and affiliation with the Conference under the title Missouri Music Educators Association. Music educators in all parts of the country have watched with keen interest the fine work which has been done in Missouri in recent years, no small part of which has been due to the effective functioning of the two organizations which have now united. To the retiring officers, the new officers, and all members, we extend congratulations and warm greetings.

Features of the Tulsa Program

Following the suggestions given by the Conference members who attended the "Pre-Conference Conference" at Tulsa in October, the program as planned will include a series of instrumental and vocal clinics as well as discussion forums. We shall also have the All Southwestern Band and All Southwestern Chorus, a rural school music festival, a college music festival, Southwestern high school solo singing contest, and, of course, the gala festival concert by Tulsa public schools. If you study the program outline you will see that every item is a real feature.

In addition to conducting the band clinics, William D. Revelli will conduct the All Southwestern High School Band, and Joseph E. Maddy will appear as guest conductor for one or two numbers.

Hollis Dann will have charge of the vocal clinic. Noble Cain will conduct the All Southwestern High School Chorus, with Hollis Dann as guest conductor.

The complete program will be printed in the next issue of the *Music Educators Journal*. Look for it—and plan to go to Tulsa!

JOHN C. KENDEL, President

TENTATIVE PROGRAM SCHEDULE

Hour	Thursday, March 11	Friday, March 12	Saturday, March 13
9:00 A. M.	First General Session.	Second General Session.	Third General Session.
10:00 A. M.	Forum—Elementary School Music Problems. Discussion and Demonstration.	Forum—Junior High School Music Problems. Discussion and Demonstration.	High School Solo Singing Contest, Auspices National School Vocal Assn. Mabelle Glenn, Director.
11:00 A. M.	Band Clinic, conducted by William D. Revelli. Question Forum.	Vocal Clinic, conducted by Hollis Dann.	Orchestra Clinic. Question Forum.
2:00 P. M.	Vocal Clinic, conducted by Hollis Dann.	Band Clinic, conducted by William D. Revelli.	Rural School Music Festival.
3:00 P. M.	Vocal Clinic (continued). Question Forum.	Band Clinic (continued). Question Forum.	Band Clinic, conducted by William D. Revelli.
4:00 P. M.	Orchestra Clinic. Question Forum.	Vocal Clinic, conducted by Hollis Dann.	Vocal Clinic, conducted by Hollis Dann.
8:00 P. M.	Festival Concert—Tulsa Public Schools, direction of George Oscar Bowen and assistants, four thousand students participating.	College Festival Concert, by organizations from cooperating colleges in the Southwestern area.	Festival Concert—Southwestern Chorus and Band. Conductors: Noble Cain, William D. Revelli. Guest Conductors: Hollis Dann, Joseph E. Maddy.

EVERY DAY: Rehearsals of Southwestern Conference High School Chorus and Band. Conductors: Noble Cain and William D. Revelli.

EVERY DAY: Exposition of music, instruments and all educational materials by the Music Education Exhibitors Association.

EVERY DAY: Special breakfasts, luncheon meetings, dinner meetings. Conference dinner, Friday, 6:00 P. M., preceding College Festival Concert.

OFFICIAL HOTEL: THE MAYO

All Southwestern High School Band and Chorus

Applications for membership in these two organizations are now being received. Registered high school students of the states in the Southwestern territory are eligible. Application should be made on printed forms provided for the purpose and should be sent to the organizing chairmen:

For Band—Wilfred Schlager, 2936 Bales, Kansas City, Missouri.

For Chorus—Reven DeJarnette, Southwestern State Teachers College, Weatherford, Oklahoma.

Copies of the application forms may be secured from the organizing chairmen, from any state chairman or Conference officer, or from the National headquarters, 64 E. Jackson Blvd., Chicago, Illinois.

Following three days of rehearsals and special training under experts, the band and chorus will give a gala concert on Saturday evening, March 13, for the members, visiting friends and parents of the Southwestern Conference, and citizens of Tulsa and vicinity.

Directors who are interested in enrolling students in one or both of these organizations should carefully read the paragraphs which follow.

The enrollment fee of \$7.00 must accompany the application. This fee will be refunded in full if the applicant cannot be accepted. The entire amount of the fee will be used to apply on expenses in connection with the organization, including cost of music and souvenir pin, lodging for three nights.

Transportation to and from Tulsa, money for meals and other incidental expenses will be supplied by the students or by schools,

local clubs, business firms, or individuals interested in the development of music education through this medium.

The total expense to be borne by the applicant, aside from the enrollment fee named above, will include travel, meals en route and in Tulsa, strings, reeds, and incidentals. (A photograph of each group will be available at a nominal cost.)

Arrangements have been made for the separate housing of boys and girls under competent chaperons in excellent hotels located in the vicinity of the Conference headquarters. The cost for hotel rooms is included in the enrollment fee. Meals will be available at from 30c to 50c per meal.

Chaperons and counselors will be provided under the direction of the committee.

Members of the chorus and band will report for registration in Tulsa on Thursday, March 11, at 8:00 A. M. The registration headquarters for members of the band and chorus will be announced in a bulletin, which will include other necessary instructions. The routine of the three-day period will, of course, be suitably interspersed with recreational and social features, and with opportunities for the students to receive benefits from important activities of the Conference.

Music will be ready to mail to accepted singers or players about January 10. Therefore, applications should be filed at once. Selection of members will be based upon qualifications as affirmed by the supervisor or director, upon whom is placed final responsibility for the student's ability and preparation. Members of the chorus and band who have not mastered their music before the tryouts to be held the first day of rehearsal will not be permitted to take part in the final concert.

VOCAL— CLASSIC ITALIAN SONGS

for SCHOOL and STUDIO

Edited by

**MABELLE GLENN and
BERNARD U. TAYLOR**

Issued for Medium High—Medium Low

Price, One Dollar Each

The volume contains eighteen of the most valuable songs of the early Italian era and provides suitable material for the ever increasing number of voice-classes.

The editors, who are eminent authorities on group-singing, have added helpful suggestions on procedure in learning the songs and the Italian pronunciation.

STRINGS—

Fourteen Familiar Christmas Carols

Arranged for String Ensemble and
Piano by

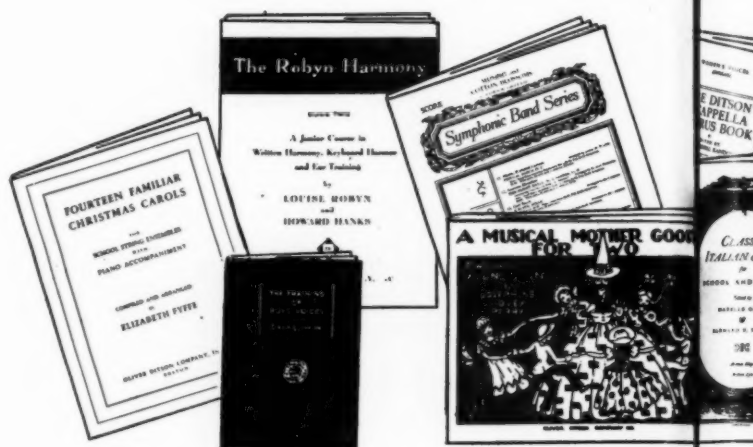
ELIZABETH FYFFE

For performance by varied groups of young players in public or private schools, Sunday schools, churches; with or without unison singing, during the Christmas season, or at any time or place as these carols are universally loved. The text for the carols appears over the music in each part as a guide for interpretation.

Parts Published: Violin I, Violin II, Violin III (Viola substitute), Viola, 'Cello and Piano (with melody cue staff). String parts except Violin Obbligato (1st Position). Special Obbligato Violin (3rd Position).

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Southern Conference

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Columbia—March 3-6, 1937

MUSIC EDUCATORS of the Southern
Conference: My head is in a
whirl—at least, a bit more so than
usual—and my pen won't go fast enough!
I have so many things to tell you about,
that I don't know where to begin, and
I'm sure I won't know when to stop!
If this Epistle to the Southerners ends in
the middle of a sentence, don't blame me
—it will be because the printer got tired,
or the editor ran out of space.

With so many things to write about,
I don't know which to take first. Sup-
pose I draw straws . . . here it comes
—the Conference program! Of, course,
you are wondering about it.

The outline of our program reveals
the important place given the vocal, in-
strumental, and piano clinics. This
means that it is to be a working Confer-
ence—not merely a period of sitting back
and listening to entertaining programs.
Dr. Hollis Dann has already been an-
nounced as the leader of the vocal clinics,
and each session is planned for inspira-
tion and practical help for every teacher.

Band, Orchestra, Chorus, Piano Clinics

We feel assured that our instrumental
clinics will be equally fine, for they are
to be directed by George Wilson, who
has done such outstanding work at the
State Teachers College in Emporia,
Kansas, and has also worked widely in
contests, festivals, and conferences. This
year he is taking Professor Church's
place at Teachers College, Columbia
University, while Professor Church is
abroad. Since Mr. Wilson is a violinist
as well as a band director, both orches-
tra and band problems will be consid-
ered.

Piano teachers, as well as chorus and
band directors, are music educators—
and piano teachers will find four section
meetings devoted to their problems.
Elizabeth Gest, of Philadelphia, junior
editor of *The Etude*, will lead two of
these clinics, and Mrs. Ella Mason
Ahearn, the well-known promoter and
teacher of class piano, will lead the
other two sessions. Demonstrations of
class piano teaching will include both
beginners and more advanced students.
We count ourselves very fortunate in
having these two outstanding teachers
with us.

Study Groups and Other Features

Many of our speakers will be from
our own membership. The study groups
which began work last year are still
studying the problems assigned them, and
each will provide a part of our program.
These studies and reports should help
us toward a solution of some of the big

problems that affect every part of our
Conference. The speakers and their
topics will be announced later.

We are lucky in having Mrs. Eliza-
beth Ayers Kidd from the schools of
Winnetka, Illinois, on our program. She
will tell us how the work in both the
grades and the high school is organized
to make possible the finest type of in-
tegration. Her experience has been ex-
tensive and varied, and she will give us
the benefit of it. Several demonstra-
tions of integrated units, in each of
which music plays a prominent part, will
complete one of the important sessions
of our program.

Those of us who attended the New
York Conference last April were much
impressed by the educational exhibits.
They were not only interesting, but in-
spiring and most suggestive. Can we
not have such an exhibit at Columbia?
A committee having a member in each
state, will send you full instructions
later. In the meantime, be thinking and
planning what you can send to this ex-
hibit that will be helpful and suggestive
to other teachers. We need many schools
from all parts of the Conference repre-
sented in the exhibit.

Superintendents and Principals

Here's another thing that every teach-
er can do to help promote the Columbia
Conference. Invite your superintendent
and principals to Columbia for the Sat-
urday morning session. We want school
administrators—county and city super-
intendents, village principals, junior and
senior high school principals—as our
special guests for the Saturday morning
session, when we shall consider our
common problems in the introduction
and development of music in the schools.
This is especially important for all music
educators within a radius of 200 or 300
miles of Columbia—and that takes in a
lot of territory. Please tell the admin-
istrators that they will be the guests of
the Conference—there will be no regis-
tration fee or other expense for them,
and we believe they will be interested in
the program that we are preparing for
that session.

At the close of this epistle you will
find a list of our state chairmen. Be
sure that you know who your state
chairman is! I wish to announce three
changes in this important group. In
Alabama the newly appointed State
Chairman is Mrs. Bertha Loys Gilbert,
of Montgomery; in Louisiana, Maynard
Klein, of New Orleans, and in Mary-
land, Mrs. G. Franklin Onion, of Balti-
more. All the state chairmen are work-
ing on memberships, but we hope that
every member will feel responsible for
enlisting at least one new member. Then
we shall be assured of a growing mem-
bership and widespread interest in the

work of the Conference. Let's have a lot of 100% membership units this year!

100% Membership Units

What is a Unit? Any administrative unit—school, town, city, county, college, or conservatory, having five or more teachers or directors of music.

What is 100%? Every teacher and director in the administrative unit an active member of the Southern Conference.

What to do about it? When every teacher and director in your administrative unit has paid his membership dues for 1936-37, report the fact to your state chairman, who will report it to E. May Saunders, our first vice-president, and general chairman of the membership campaign.

Special honors will be awarded to all 100% membership units at Columbia.

Which state will have the largest number of 100% units?

Vocal Solo Competition

Each Sectional Conference is invited to conduct a vocal solo competition for high school students during its 1937 meeting. A full announcement of these competitions appeared in the October issue of the JOURNAL, on page 26. Each high school teacher concerned with vocal music should study this announcement and the rules given therein. The selection of songs to be used is splendid. Mrs. Grace P. Woodman of Charlotte, North Carolina, is chairman of this project in the Southern Conference. She will be sending out detailed directions later. In the meantime, select your eligible students and arrange for their trip to Columbia. It is a wonderful opportunity for talented young singers.

I hope you like the program plans as they are outlined here. If you don't, please do not tell anyone how you feel about it—except me. I'd really like to get your brickbats as well as your bouquets. Perhaps I can do something about it. I don't suppose this is a perfect program plan, but I'd like to make it so if you will help me do it.

If you have read this far, you are a faithful, loyal Southern Conference booster, and in that case, I'll surely be seeing you in Columbia.

Yours for a Singing South,

GRACE VAN DYKE MORE, *President.*

State Chairmen

Alabama—Mrs. Bertha Loys Gilbert, 531 South Lawrence Street, Montgomery.

Canal Zone—Mrs. Helen C. Baker, Box 6, Balboa.

District of Columbia—Edwin N. C. Barnes, Park View School, Warder and Otis Streets, Washington.

Florida—Cleva J. Carson, University of Florida, Gainesville.

Georgia—Jennie Belle Smith, 635 Oglethorpe Avenue, Athens.

Kentucky—Lynn Thayer, Male High School, Louisville.

Louisiana—Maynard Klein, Sophie Newcomb Memorial College, New Orleans.

Maryland—Mrs. G. Franklin Onion, 1218 North Calvert Street, Baltimore.

Mississippi—Roy M. Martin, Box 125, Greenwood.

North Carolina—James C. Pfohl, Davidson College, Davidson.

South Carolina—E. T. Gavin, 1114 Fairview Drive, Columbia.

Tennessee—Clementine Monahan, 356 N. Claybrook, Memphis.

Virginia—Mary Carter Richeson, 310 Court Street, Portsmouth.

West Virginia—Marie Boette, West Virginia Wesleyan College, Buckhannon.

Southern Conference for Music Education

COLUMBIA, SOUTH CAROLINA

MARCH 4, 5, 6, 1937



COLUMBIA TOWNSHIP AUDITORIUM
Where Conference Concerts Will Be Held

Program

Wednesday, March 3—Pre-Conference Day

- All Day: Visiting schools—various types of work to be found in various schools.
6:00 P.M. Dinner—Executive Committee.
Evening: Choral Concert, followed by President's Reception.

Thursday, March 4

- 9:30 A.M. General Session.
12:15 P.M. Luncheon—Conference officers and state chairmen.
1:45-4:30 P.M. Joint Clinic—vocal and instrumental problems. Hollis Dann and George Wilson, leaders.
2:00-4:30 P.M. Piano Session—Elizabeth Gest, leader.
7:30 P.M. Columbia Night. Program by Columbia Schools.
10:30 P.M. Lobby Sing.

Friday, March 5

- 9:00-10:45 A.M. General Session.
11:00-12:30 Section Clinics: (a) Vocal—Hollis Dann, leader. (b) Instrumental—George Wilson, leader. (c) Piano—Elizabeth Gest, leader.
12:45 P.M. College Luncheons.
2:00-4:30 P.M. Section Meetings: (a) Elementary grades. (b) Junior and senior high schools. (c) College and university. (d) Piano—Mrs. Ella Mason Ahearn, leader.
6:30 P.M. Conference Dinner Party.
11:00 P.M. Lobby Sing.

Saturday, March 6

- 7:30 A.M. Breakfasts—special groups.
8:30-10:00 A.M. Joint Clinic. Round table discussion on "Problems in Music Education." Hollis Dann and George Wilson, leaders.
8:30 A.M. Piano Section—Mrs. Ella Mason Ahearn, leader.
10:00-12:30 Special Session, "Common Problems of the School Administrator and the Music Educator."
2:00-4:30 P.M. General Session. "Music in the Integrated Program of Studies." Mrs. Elizabeth Ayers Kidd, speaker. Demonstrations of integrated units of work.
6:00 P.M. Dinner—retiring and incoming Executive Boards.
8:00 P.M. Special Program.
11:00 P.M. Lobby Sing. Au Revoir.

California-Western Conference

Biennial Meeting, San Francisco, March 21-24, 1937

EVERY music educator in our territory should be enthusiastic about our Conference for March 21 to 24. San Francisco is! In fact, all Northern and Central California appears to be catching the spirit and is beginning to develop that excitement and enthusiasm that counts. At times, it sounds like preparation for a National Conference rather than our own California-Western Section. Perhaps it may even be that.

San Francisco Organizes for Work

Late in October Julia Neppert, President of the Bay District, sent out a call for a district meeting October 24th in San Francisco. Committees began meeting at 9:45 in the morning and continued work throughout the day. "Bill" Knuth's *News Letter* had flooded the entire Northern and Central areas and even the "big game" did not affect the gathering. By afternoon, over 150 were present and nearly that many stayed on for the dinner meeting. Representatives came from Chico, Fresno, Sacramento, and the entire Bay District and three people even drove all night in order to come down from Arcata in time. The Convention Bureau, the music clubs, the school superintendent and the mayor were all represented, and best of all, the school music teachers themselves turned out in good numbers with just the kind of eagerness and interest that should prove to any director of music that his teachers were with him.

Miss Neppert turned the meeting over to Mr. Dennis and the whole gathering became a California-Western Conference rather than a Bay District session. Dr. McGlade's address at the dinner meeting was inspiring and the young people who led the singing during the evening promised that there need be no lack of Conference leadership in the years to come.

Program Plans

The Executive Board met that morning to plan the program and give official approval to the many activities involved in the early work preceding a successful conference. Just as a proof of loyal service you might like to know that Earle Blakeslee traveled all the way from Ontario and Arthur Wahlberg from Fresno at their own expense so that we might have a quorum.

Do you want to know what happened? We have decided to have an All-Conference Band, an All-Conference Orchestra and an All-Conference Chorus, and rehearsals will be a definite part of the program. Get your high school students ready. Application blanks will reach the entire mailing list before the end of the month. We want every section of the Conference area represented. If you can't send a large group, you still may have individuals who could qualify.

The decision to feature this type of work really decided the question of hotel headquarters.

Official Hotel, the Fairmont

The Fairmont Hotel has agreed to give us the use of three ballrooms seating approximately 900 each, and on Monday morning, March 22nd, these organizations will begin tuning their fiddles and warming up voices and horns. Max Gelber is chairman of the organization of the orchestra and Dr. Hertz has promised to direct it provided he is in this country. We will know definitely about January first. Mr. Mancini will direct the band that Arden Allen is organizing. Glenn Woods will direct the chorus with Norman Pillsbury in charge of organization. A group of experts will be needed to assist in the work and every interested teacher will have opportunity to watch these organizations at work

from the first chord on Monday to the final number on the program in the Civic Auditorium on Wednesday night. It will be a "gala concert" preceded by intensive work. Every teacher who observes the development of these groups under expert leadership will return to his own field a finer and more enthusiastic teacher. Every school fortunate enough to have such teachers will have better music next year because of the work that will go on at the Fairmont Hotel in San Francisco next March.

Effective Organization

The organization work back of such a program as planned calls for efficient leaders willing to give unselfish service. The general chairman of the 1937 Conference is Superintendent Nourse, who promises fullest cooperation. As vice-chairman and director of music of the host city, Charles Dennis will have charge of all the music furnished by the San Francisco schools. From the number of demonstration groups already called for in the program, it is evident that he and his co-workers have a busy five months ahead. Hats off to Dr. William E. Knuth! He is directing chairman. To "Bill" Knuth falls the task of heading the organization of orchestra, band and chorus, of coordinating the work of all committees, of providing for meeting rooms, and arranging for suppers, luncheons, dinners etc. with the hotel, and to "Bill Knuth" fall the thousand and one tasks concerned with the mechanics of setting up a great convention. Once any event is programmed officially, his machine must house it, feed it, stage it, secure equipment as needed, etc., etc. Those who know his ability to organize and to work, know that no more able directing chairman could be found in any of the sectional conferences.



BAY DISTRICT HOLDS A PRE-CONFERENCE CONFERENCE

You will recognize Conference members from various parts of California in this picture made on the steps of the San Francisco Opera House, October 24. In the front row, left to right: Carroll Cambern, Carl Kritner, Julia Neppert, Constance Frazier, Louise Weinberg, Adolph Otterstein, Frank Mancini, Mary Ireland, Charles Dennis, Vanett Lawler, Glenn Woods, Sylvia Garrison, Estelle Carpenter, Arden Allen, William Knuth, Kenneth Dodson.



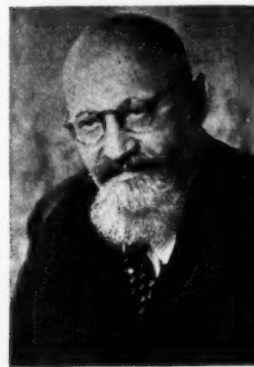
Joseph P. Nourse
Supt. of San Francisco Schools
General Chairman Convention
Committee



Charles M. Dennis
Director of Music, San Francisco
Vice-Chairman



Frank Mancini
Conductor of All-Conference
Band



Dr. Alfred Hertz
Conductor of All-Conference
Orchestra

Adolph Otterstein heads the general committee on membership and his organization includes a representative from every city or district in the whole Bay area. Believe it or not, nearly thirty people responded to his call for a committee meeting on football day. The secretary of the Planning and Budget Committee is Julia Neppert. Anything Miss Neppert does is well done. Carroll Cambern heads the Exhibitors' responsibility for our section and his presence at this preliminary meeting was a very real help. Between meetings, he was using his auto to carry Board members and musical directors to inspect hotels and feeding weary workers who had not stopped to eat at the right time. He reports that the Fairmont has adequate exhibit space and that he has every reason to expect a large number of exhibitors. Really those exhibitors have a fine place. Every time we eat we will see exhibits and want to return for further inspection.

The Executive Board must approve the program before it is published in detail. You may know, however, that it will be a working Conference, that William Revelli will conduct the instrumental clinics, that Miss Pitts will have demonstration groups and will also appear in the general program, that we have reason to expect the National President, Joseph Maddy, that the new State Guide to Music Education for the Elementary Schools will be presented by the chairmen of the various sections, that there will be sectional meetings for rural, elementary, junior high, senior high and college, and for voice, piano and other instruments, and that there will be demonstration groups on all levels.

The Social Side

What! No entertainment? No fun? No social gatherings of friends and neighbors? Listen! At noon on Sunday, district presidents will meet for luncheon with the Executive Board. At four that afternoon the president invites you to a reception in the "red ballroom" where you may meet the hospitality committee and linger as long as you wish to visit old friends and make new ones. There will be a musicale that night and more visiting and lobby singing. On Monday night the Conference banquet. On Tuesday there will be district dinner meetings. These districts have become an important part of our C. W. S. M. C. and it is fitting that they be featured at our meeting. Each president will meet



Mary E. Ireland
President, C. W. S. M. C.



William E. Knuth
Directing Chairman



Glenn H. Woods
Conductor of All-Conference
Chorus

with his or her own group, with one of the distinguished visitors as guest.

That evening there will be an opportunity to hear the San Francisco Municipal Chorus and Orchestra. The first part of the program will include Rossini's "Stabat Mater" conducted by Dr. Hans Leschae, Director of the Municipal Chorus, and the second part of the program will include Stravinsky's "Symphony of the Psalms" conducted by Stravinsky, himself.

After the concert there will be lobby singing and social gatherings. Mr. Otterstein is asking us to program a Phi Mu Alpha buffet supper. If there are any other groups who would like to "sup" also, write the president. We like to program eating and visiting as well as work. The general session on Wednesday afternoon will close with an hour of fine music from the San Francisco schools and then we will all adjourn to the Civic Auditorium for that "Gala Concert."

So plans the Executive Board! So San Francisco prepares to carry out its part in putting over the program! So individuals or groups organize for five months of unselfish work!

Membership Committee Organization

Adolph Otterstein, Chairman of the Membership Division of the San Francisco 1937 Convention Committee, announces that the following Conference members have been named to direct the promotional activities in the various vicinities indicated:

Charles H. Smith, Fort Bragg; Margretta Banks, Petaluma; Raymond R. Pittinger, Mill Valley; Eleanor V. Short, San Jose; Grace E. Timmons, Richmond; Genevieve Uhl, Sacramento; Elmer H. Young, Burlingame; Liveria S. Dittman, San Rafael; Mrs. Lillian Birmingham, San Francisco; David L. Harms, Napa; LeRoy Deeg, Hayward; Mabelle Wilson, Berkeley; Irene C. Shea, San Francisco; Grace Olney, Knightsen; Arden W. Allen, Oakland; Mrs. Frances M. Rauer, San Francisco; Lorraine M. Martin, San Francisco; Hazel Kirk, Los Gatos; Nellie C. Sullivan, San Francisco; A. Bernice Tutt, Vallejo; Anna Kyle, Fairfield.

Central District

Now comes the Central District to pledge its allegiance. That group postponed its meeting so that Miss Weinberg and others might attend the Bay District. Nearly fifty met in the Californian Hotel at Fresno on October 31st for their first fall meeting. It was fun meeting with those people and finding them eager to hear about the pro-

Feist

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Fifteen Great Marches arranged for Piano Solo, with guitar chords. Including most of the famous Holzmans marches, "Blaze Away," "Uncle Sammy," etc. The rousing "Over There," Goldman's "Chimes of Liberty," the great college marches "Down the Field" and "Yale Boole" and the stirring "Rangers' Song" from Rio Rita, etc. **PRICE, 50c.**



Feist ELEMENTARY METHOD FOR PIANO ACCORDION

An interesting and easy course for the beginner, by L. H. McQueston, the well-known instructor of this instrument. Comprising ten lessons and twelve simple songs graphically illustrated so that the fingering may be readily visualized. The preparation of this method was brought about by the lack of suitable material for the younger student and the small accordion. Each step has been tested in actual private and class teaching so as to provide the beginner with the proper understanding of the instrument as well as ample and interesting playing material. **PRICE, 50c.**

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gram and eager to participate in all Conference activities. There was considerable interest in the orchestra, band and chorus. Fresno has already participated in National work of this kind, and they are alert to the possibilities locally. What say the Northern and Southern Districts? Do we hear "San Francisco, we are coming!" from the South and "We'll meet you March 21st" from the North?

By the way, all these preliminary activities have been greatly assisted by the presence of Vanett Lawler of our National office, and have profited by the interest and presence of Miss Heffernan from the State Superintendent's office.

Watch for the next JOURNAL. It will carry the program—see that your friends read it. We want school superintendents to see what is being provided for the improvement of music teaching in this section, and we want classroom teachers to know what is being prepared for them. If they understand the educational possibilities the halls will be full.

MARY ELIZABETH IRELAND, *President.*

The Bay Section

THE meeting of the Bay Section in San Jose, December 5, with President Julia M. Neppert presiding, offered a program of demonstrations in class piano, drum and bugle corps, class voice, instrumental materials, and in choral work. Taking part in the various demonstrations were Mary McClure of Los Gatos High School; Albert Taix of Roosevelt Junior High School of San Jose; Sylvia Garrison, Oakland; Maurine Thompson, San Jose State College; Jean Shellback, San Jose High School; Leon Jenkins of San Jose; Charles Hayward, Los Gatos; Adolph Otterstein, San Jose State College; H. C. McCurley, San Jose High School; and Shirley Willis, William Erlendson, and Eleanor Short of San Jose.

"No speeches, few introductions, and all the rest entertainment," was the promise for the dinner meeting which included music by the San Jose High School A Cappella Choir; the Mt. View High School group, directed by Lyle Campbell; pianologues by Mary McClure; "Jack and Jill" in operatic style by Maurine Thompson and William Erlendson; and "Bathing Beauties" vintage 1890, directed by Mrs. McClure.

Superintendent of schools Walter Bachrodt extended greetings to the visitors.

The committee for the San Jose meeting were: Adolph W. Otterstein—chairman; Eleanor Short, Shirley Willis, Albert Taix, Bernice Rose, Lyle Campbell, Mary McClure, H. C. McCurley, F. F. Jeffers, Maurine Thompson, and Allyn Ferguson.

Southern District Meeting

THE CAMPUS of the University of California at Los Angeles was the scene of the Southern District meeting, December 12. The program planned by President Elsa Brenneman and her associate officers featured sessions devoted to (1) the discussion and demonstration of class instruction in instrumental music with selections played by the combined All-City High School Symphonic Band and the Southern California Bandmasters Clinic Band; and (2) a series of discussions on appreciation showing how it should permeate all music study. Chester A. Perry and Frances A. Wright, respectively, were chairmen of these two meetings with Ruth Grant of Long Beach, Donald Bennett of Los Angeles, Mary Boland of Beverly Hills, Dorothea Matson of Compton, Pauline Alderman, Helen Davenport of Long Beach, and Howard Swan, Eagle Rock, taking part. Donald Rowe, Chester Perry and Richard Bailey conducted the orchestra.

Louis Woodson Curtis was chairman of the general session. Among the speakers were Mary Ireland, president of the California-Western School Music Conference, A. S. Raubenheimer of the University of Southern California, and Vanett Lawler, assistant executive secretary of the Conference. Music was provided by the A Cappella Choir of the University of California, Squire Coop, director, and by the Pasadena Junior College Symphony Orchestra, Milton Mohs, director.

Dr. Marvin L. Darsie gave an address of welcome and Otto Klemperer was guest speaker at the luncheon and business meeting, which was held at Kerckhoff Hall. The Belmont Trio provided music.

Music and American Youth

The Pacific Coast series of the Music and American Youth Broadcasts sponsored by the California-Western and Northwest Conferences will be resumed in February for another period of six weeks, culminating in the San Francisco Convention. Announcements will be issued through the usual channels by the committee. The General Chairman, Leslie P. Clausen.



NEW SOUTH WALES JUNIOR ORCHESTRA AND CHOIR, SYDNEY, AUSTRALIA

Although this is not, strictly speaking, a school music group, we are told that the members of the two organizations are all pupils from the elementary and high schools of New South Wales. The founder and conductor is Carl Sauer. From the program folder of a concert given at Conservatorium Hall, Sydney, during the past season, we gain the following information regarding the sponsorship of the groups: Patron—The Right Honourable the Lord Mayor of Sydney; President—Councillor T. E. Rofe, Esq., F. R. S. S., F. R. A. S.; Vice-Presidents—Dr. A. R. McLeod, M. D., O. B. E., and Roland Foster, Esq., F. S. S. M., London (State Conservatorium of Music, Sydney); Hon. Secretary—Ben. W. Snow, Esq.

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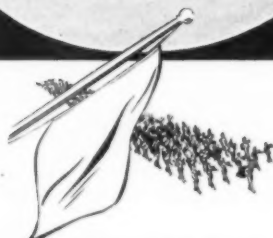
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CHARLES R. CUTTS, Billings, Mont., *Natl. Director*

1937 Convention Notes

You will note from the outline of the program that we are to hear from the following nationally known music people: National President Joseph Maddy, Lilla Belle Pitts, James L. Mursell, and our directors, George Dasch, William D. Revelli and John Smallman.

At every session musical numbers will be presented by organizations from the Northwest. These groups will be announced in the next issue of the JOURNAL.

As announced in the October JOURNAL, the 1937 Portland Convention Committee is headed by Superintendent Charles A. Rice as general chairman. W. H. Boyer, supervisor of music, is vice-chairman, and H. M. Gunn, principal of Lincoln High School, is directing chairman. Chairmen of the various committee groups comprising the general committee thus far announced, include the following:

Committee of State Organizations—Frank Eichenlaub. In-and-About Group—Mrs. Donald B. Spencer. Other Related School Music Organizations—Frederick Goodrich. P. T. A. Organizations—Mrs. W. R. Kinsler. Membership and Ticket Sales—Louise Robbins; associate chairmen—Lillian Acorn, Maude McAnlay, H. W. Ager. Publicity and Press—Harold Milnes. Halls and Auditoriums—Stephen Smith. Student Rehearsals—W. W. Nusbaum. Ushers and Guards—W. A. Pettys. Hospitality—Alice Smith. Local Transportation—Ella Cornell Jesse. Housing—Kate Del Marden. Banquets—Waldemar Hollensted. Special Luncheons, Dinners, and Breakfasts—Chester R. Duncan.

Careful arrangements are being made to take care of the students who enroll in the band, chorus, or orchestra. They will be placed in hotels at a cost not to exceed 75 cents per night. The cost to the students in addition to the above, will be for meals and their registration fee, which will probably be \$3.85. Complete information and registration blanks are being mailed to all music teachers in the Northwest.

The Multnomah Hotel will be headquarters. We are able to schedule our general sessions and rehearsals in the hotel, which will be a great convenience for those attending.

ETHEL M. HENSON, *President*.

Welcome to Portland

MEMBERS of the corps of the Portland Public Schools are appreciative of the fact that we are to entertain the Northwest Music Educators Conference this year. We entertained the National Education Association last July. It is not often that any city has the rare privilege of being host to two such conventions in one year.

Music is considered a fundamental subject in a modern school system. As time goes on, we shall have more of it. A convention such as this gives an impetus to music that is felt for a long time in a community. We consider it a

privilege and an honor that has come to Portland to be host to the music teachers of the Northwest.

CHARLES A. RICE, *Superintendent*
Portland Public Schools

All-Northwest High School Chorus

APPLICATION blanks for the All-Conference Chorus are being sent to all the music teachers of the Northwest whose names and addresses are available. Additional copies of the blanks may be secured from Conference officers, state chairmen, and committee members.

The committee in charge is especially desirous of having small vocal groups represented at this Conference. If you have a group now organized (trio, quartet, sextet, etc.) will you please urge them to apply as a unit for the All-Conference Chorus? Also, we should like to know of any such groups so that it will be possible to include them on some part of the convention program.

Any questions regarding the All-Northwest Chorus should be referred to the undersigned at State University, Missoula, Montana.

STANLEY M. TEEL, *Chairman*
Vocal Affairs Committee

William D. Revelli George Dasch

TWO names that stand for leadership and attainment in the realm of instrumental school music—the baton technicians of the 1937 Northwest Band and Orchestra!

The success of the 1937 Orchestra Conference is assured; we all remember the outstanding work of our genial and gracious friend, George Dasch, at the Boise Conference.

Mr. Revelli is making his first trip to the Northwest, but I am certain it will not be his last. His outstanding reputation as a band leader is recognized throughout the country—and here's a tip: Don't miss his clinic demonstration!

This is an opportunity for high school students to play under the batons of two great conductors. Pass the good word on to your fine players and urge them to perfect their playing so that they may qualify for membership in either the Conference Band or Orchestra.

The programs for both organizations and information relative to membership, enrollment fees and sample application blanks, are supplied through the mail to all supervisors, teachers and directors of the Northwest. For additional blanks or information, address the undersigned at Central School, Tacoma, Washington.

LOUIS G. WERSEN, *Chairman*,
Instrumental Affairs Committee.

Music Educators Journal

Northwest Music Educators Convention and Festival

NORTHWEST MUSIC EDUCATORS CONFERENCE—FIFTH BIENNIAL MEETING

PORTLAND, OREGON, MARCH 28-31, 1937

Official Hotel: The Multnomah



Program Outline

(TENTATIVE)

Sunday, March 28

FORENOON

11:00 Church Services.

AFTERNOON

2:00 Registration—All-Northwest High School Band, Chorus, Orchestra.

4:00 Rehearsals of Band, Orchestra, Chorus.

5:30 Executive Board Dinner.

EVENING

8:00 Concert (program to be announced).

10:00 Lobby Sing.

Monday, March 29

FORENOON

8:00 Rehearsals—Band, Chorus and Orchestra.

10:00 Opening Session (speakers to be announced).

12:00 Luncheon. Discussion: "Teacher Training."

AFTERNOON

1:00 Rehearsals—Band, Orchestra, Chorus.

3:00 Second General Session.

(1) Orchestra Clinic, conducted by George Dasch.

(2) Discussion: "Instrumental Ensembles," Joseph E. Maddy.

EVENING

6:00 Informal Dinner—Officers, State Chairmen, Instrumental and Vocal Affairs Committees. Discussion: "Festivals and Contests."

8:00 Portland Night—Gala Concert at the Civic Auditorium, auspices of Portland Public Schools.

10:30 Lobby Sing.

Tuesday, March 30

FORENOON

8:00 Rehearsals—Band, Orchestra, Chorus.

10:15 Third General Session. Discussion: "Radio."

11:30 Business Meeting.

12:15 Luncheon. Discussion: "Creative Music."

AFTERNOON

2:00 Fourth General Session.

(1) Speaker: James L. Mursell (topic to be announced).

(2) Discussion: "Rural Schools."

3:30 Session I. Vocal Singing Contest.

Session II. Piano Class Teaching.

Session III. Northwest College Music Conference.

EVENING

6:00 Northwest College Conference Dinner.

8:00 Gala Concert—All-Northwest High School Band, Chorus and Orchestra. Civic Auditorium.

10:30 Lobby Sing.

Wednesday, March 31

FORENOON

8:30 Fifth General Session.

Vocal Clinic, conducted by John Smallman.

10:15 "Integration"—Lilla Belle Pitts.

12:15 Luncheon—new officers and directors. Special Group Luncheons.

AFTERNOON

1:30 Band Clinic, conducted by William D. Revelli.

3:00 Panel Discussion: "The Place of Music in the Curriculum and Life." James L. Mursell, Chairman.

EVENING

7:00 Conference Banquet.

10:00 Lobby Sing.



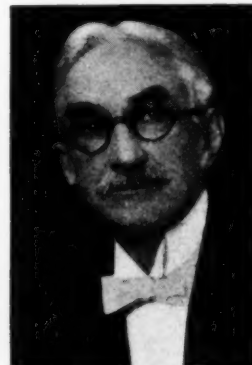
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Superintendent of Portland
Schools
General Chairman of Convention
Committee



Ethel M. Henson
President
Northwest Music Educators
Conference



H. M. Gunn
Principal Lincoln High School,
Portland
Directing Chairman of Conven-
tion Committee



William H. Boyer
Supervisor of Music
Vice-Chairman of Convention
Committee

North Central Conference

PLANS are well in hand for the combined convention-clinic-festival program which is being arranged for the biennial meeting of the North Central Conference to be held at Minneapolis, April 4-9. These paragraphs are intended to supplement information published in the October issue of the JOURNAL. The complete program will be printed in the next issue, and in the meantime, all members and friends of the North Central Conference will receive further information by mail.

General Program

Several features new to the North Central Conference are to be included this year in addition to the general sessions, section meetings, demonstrations, discussions, musical programs, and instrumental and vocal clinics. We are to have a choral festival conducted by the National School Vocal Association. A day will be spent in St. Paul where a program of exceptional interest will be provided by the music department of the St. Paul Public Schools under the direction of Mathilda Heck. The music department of Minneapolis Public Schools, under the direction of T. P. Giddings, will present a series of programs and projects, widely diversified in scope, instead of the customary host city festival concert.

Section Meetings

Provision has thus far been made for section meetings devoted to music appreciation, piano class instruction, music in the junior high school, church choirs, radio, music in Catholic schools, amateur music, grade school music, music in rural schools, teacher training supervision, senior high school, instrumental classes in the grades, and summer music classes.

Panel Discussion

"The Music Curriculum" will be the general topic discussed by the panel which is being organized by Russell V. Morgan, chairman of the Music Education Research Council of the National

Conference. Speakers representing all fields and phases of education will take part in this panel. This panel will be committed to the interpretation of philosophies and the specific objectives and procedures of the curriculum.

Vocal Clinics

The series of vocal clinics will be under the direction of Hollis Dann who will be assisted by high school choral organizations. In one clinic session the supervisors and teachers themselves will comprise the laboratory group.

Instrumental Clinics

The Minnesota Bandmasters Association, William Abbott, president, is in charge of this feature which will take the place of the annual clinic of the Minnesota bandmasters. A clinic band and a clinic orchestra are being organized. These groups will be heard in the final concert Friday evening. Conductors and clinic leaders: Vladimir Bakaleinikoff, William D. Revelli, Henry Sopkin, Ralph Rush, Carleton Stewart, D. L. Lentz, A. R. McAllister, president of the National School Band Association.

North Central Vocal Festival

Under the auspices of the National School Vocal Association and with the cooperation of the various state organizations of the North Central area, the first interstate competition-festival has been scheduled as part of the North Central Conference program. Eligibility for participation in the festival will be based on ratings received in the contests held last spring. In states where there were no 1936 contests, the recognized state organization or authority will be asked to recommend the choral group which shall represent the state, in case an audition is necessary.

It is the purpose of the National School Vocal Association to inaugurate regional National festivals as finals for the state chorus competitions in 1938. Therefore, the Vocal Association desires to cooperate as closely as possible with the state

organizations in planning and carrying out the Minneapolis festival in order to establish the relationships and to secure the experience leading toward the successful launching of the National finals following the state competitions in 1938. The North Central Conference gladly cooperates in this project by furnishing the necessary facilities. The event will provide a feature of outstanding interest, and the plan as proposed will offer developments in competition-festival procedure which will be of challenging interest to participants, directors and listeners.

Fowler Smith, Detroit, Michigan, is general chairman of the North Central Committee of the Vocal Association. Mabelle Glenn, Kansas City, Missouri, heads the executive committee of the National Association.

High School Solo Singing Competition

Also under the auspices of the National School Vocal Association will be the North Central preliminary for the National High School Solo Singing Competition. This competition will be open to high school students of the North Central Conference. To be eligible a student must have passed his sixteenth birthday and must be certified by principal or superintendent as a "registered high school pupil in good standing. Winners will be eligible to enter the national finals which will be held at the time of the biennial convention of the Music Educators National Conference in 1938. For further information see MUSIC EDUCATORS JOURNAL for October, or write to the North Central Chairman, care of the Conference headquarters office, 64 E. Jackson Blvd., Chicago, Ill., Suite 840.

N. S. O. A.

The National School Orchestra Association will hold its annual meeting in Minneapolis during the Conference. Information regarding this event can be secured from president Adam P. Lesinsky, Whiting Public Schools, Whiting, Indiana.



C. R. Reed
Superintendent of Minneapolis
Schools
General Chairman Convention
Committee



Paul S. Amidon
Superintendent of St. Paul
Schools
Associate General Chairman



Mathilda A. Heck
Director of Music, St. Paul
Associate Vice-Chairman



T. P. Giddings
Director of Music, Minneapolis
Vice-Chairman

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CAROL M. PITTS, President



The Conference—as a Member Sees It

THE coming Conference meeting at Minneapolis stirs up my enthusiasm and brings to mind the Conference meetings of the past. Back in 1907 when the Conference came into existence, conventions did not mean much to me. I was making an adjustment of life, breaking off the tie of home and family with its ease, its protections, its harbor of love, and trying to pick up the tie to outside life with its hurry, its complexity, its insecurity, its competition and all that goes with it.

Although back in the rank of teaching, I did not follow the then small Conference with any degree of enthusiasm until after the 1914 Minneapolis meeting. I went to it with Frances Wright, who was then supervisor of music in Des Moines, Iowa, and one of the most progressive of supervisors—and one of the few original, independent, ahead-of-the-time workers in the field. There were present all the leaders of this great movement. Many of those leaders, the trail blazers of this country's music educators, are to many of the present time workers just names—Congdon, Foreman, Coburn, P. C. Hayden, Walter Aiken, Frank Beach, Julia Crane, Birdie Alexander, Elizabeth Carmichael, Caroline Bourgard, Mrs. Sweezy, Ada Fleming, Margaret Streeter, and so many others too numerous to mention.

Well, that meeting was to me an inspiration, an opening into a revitalized, social, and professional life. There I found friendship and associations which have never been dropped. This coming meeting can mean just that to any young worker in the field who has never gone to a Conference or joined the ranks of Conference members.

In all these intervening years since 1914 I have missed Conference meetings in only two years—one year when my superintendent would not allow me to go, and in 1933, when it was impossible to attend. In these meetings I have made friends, found help, and have taken away memories which hold good today. In all these years, this Conference has stood for the highest and best, and its leaders have been men and women of character, vision and efficient leadership. Nothing of the cheap, flashy, material concept has ever crept in. I am sure the Conference will continue to hold up the high standard of music, of truth, dignity, loyalty, with a spirit of good taste and refinement and that its members will continue to be alert, enthusiastic, professional-minded leaders.

Plan to be at the Minneapolis meeting to receive enthusiasm, inspiration, prac-

[Continued on page 63]

NORTH CENTRAL MUSIC EDUCATORS

Convention - Clinic - Festival

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APRIL 4-9, 1937



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Conducted by National School Vocal Association
North Central Division

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Association and Club News

National Association of Schools of Music

THE THIRTEENTH annual meeting of the Association will be held at the Palmer House in Chicago December 30 and 31, 1936. President Howard Hanson has announced that two of the meetings will be in cooperation with the annual meeting of the Music Teachers National Association. The first of these, on the morning of the thirtieth, will discuss the at present all important question of federal legislation affecting musicians and music schools. A pending bill before Congress to regulate the immigration of foreign musicians and a bill to create a director of music in the Federal Bureau of Education in the Department of the Interior should provoke interesting discussion and definite recommendations. The Thursday morning meeting will be devoted to consideration of more academic questions, such as the comparative value of the credit system versus the comprehensive examination in determining the qualification of a student to receive the Bachelor of Music degree. The list of speakers will be announced as soon as it is completed. The final meeting on Thursday afternoon will be devoted to the election of new institutional members and the hearing of important committee reports on the progress of the various studies which are under way in the subjects of graduate study in music, repertory required of students, qualifications demanded of teachers in collegiate schools of music, programs of music study in secondary schools designed to prepare students to enter music schools, and library requirements.

The National Association of Schools of Music now has a membership of over seventy-five, including both college music departments and independent schools of music. It has published in addition to its book of by-laws and requirements for degrees and its bulletin of Association action, a *List of Books on Music* for the guidance of librarians in making purchases. This list, issued in 1934, may be secured from the Secretary, at Southwestern College, Memphis, Tenn., at the cost price of 25 cents. An addendum bringing the list up to date has just been printed and is obtainable for ten cents, postpaid.—BURNET C. TUTTILL, Secretary.

Montana M. E. A.

▲ THE MONTANA Music Educators Association was organized during the summer at the University of Montana by a group of music teachers, who elected the following officers for the fiscal year beginning September 1: President—Emmet Anderson, Missoula; Secretary-Treasurer—Catherine Potter, Dodson; Advisers—Stanley Teel, University of Montana, and Marguerite V. Hood, state supervisor of music. The Association is divided into four sections corresponding to the districts of the Montana Education Association. Each section is headed by a vice-president appointed by the M. M. E. A. officers as follows: Mary Brickson of Terry; Hugh Sweeney, Rudyard; C. E. Gaylord, Polson, and Stephen Niblack, Harlowton. The new Association was represented by the district vice-presidents at the music meetings held in connection

with the recent district M. E. A. meetings in Billings, Great Falls, Kalispell, and Helena.

Among the immediate aims of the organization are: (1) To re-establish some form of modified music contest for Montana, according to a resolution passed unanimously at the first meeting; and (2) To aid in the development and establishment of a summer music camp at Glacier Park for teachers and students.—CATHERINE E. POTTER, Secretary.

Delaware S. E. A. Department of Music

▲ AS PART of the annual program of the Delaware State Education Association, a luncheon was given by the Music Department at which Mrs. Frances E. Clark, director emerita of the RCA Victor Educational Department, and George Lindsay, president of the Eastern Music Educators Conference, were guests of honor.

Following the luncheon, the newly elected officers of the Music Department for the year 1936-37 were installed as follows: President—Annabel Groves Howell, Wilmington; Vice-President—Paul Weil, Seaford; Secretary—Jean Easton, Wilmington; and Treasurer—William Miller, Milford.

The retiring officers were Richard W. MacFaddin, president; Annabel Groves Howell, vice-president; Robert W. Pyle, treasurer; and Lester Bucher, secretary.—JEAN EASTON, Secretary.

New York State Association

▲ THE NEW YORK State School Band and Orchestra Association conducted its fourth annual clinic at Ithaca College in Ithaca, November 19, 20, and 21, with a registered attendance of 375 as compared with the first year when 67 directors and students were present—an increase which reflects the advancement of interest and activity in instrumental music in the Empire State.

Outstanding on the program was the work of guest directors Carleton Stewart from Mason City, Iowa, and Victor L. F. Rebmann, director of the music department of Ithaca College. Selections appearing on the national approved lists were played: the class A and B numbers by the Ithaca College Band and Orchestra, and the class C and D selections by the All-State Orchestra and All-State Band, the two last-mentioned organizations numbering more than 200 students selected from 76 schools of the state. The directors were Ebba Goranson for the orchestra and Raymond Russell for the band; guest directors, Dr. Rebmann and Cornelius D. Gall for the orchestra, and Carleton Stewart and Arthur Goranson for the band.

A special feature of the concluding concert was the appearance of the Association band composed of some seventy-five directors, playing a spirited program under the batons of the Messrs. Stewart and Goranson.

Appearing on the program as speakers were: Leonard Bliss Job, president of Ithaca College; Claude L. Kulp, superintendent of schools at Ithaca; Russell Carter, state supervisor of music; C. V. Buttelman, representing the Music Educators Conference and the National

School Band and Orchestra Associations, Paul J. Weaver, director of music, Cornell University, and others.

Among the important actions of the Association were: (1) The extension of the Association to include vocal affairs with provision for vocal competition-festivals and vocal clinics; (2) The vote to return to Ithaca for the next clinic meeting, November 18, 19, 20, 1937; at which time the appearance of the first New York All-State High School Chorus will be a featured event in addition to the instrumental program; (3) The presentation of a life membership to Russell Carter; (4) The approval of the City of Elmira for the state finals event in early May; and (5) The awarding of ten sectional festival-contests, the dates to be announced later.

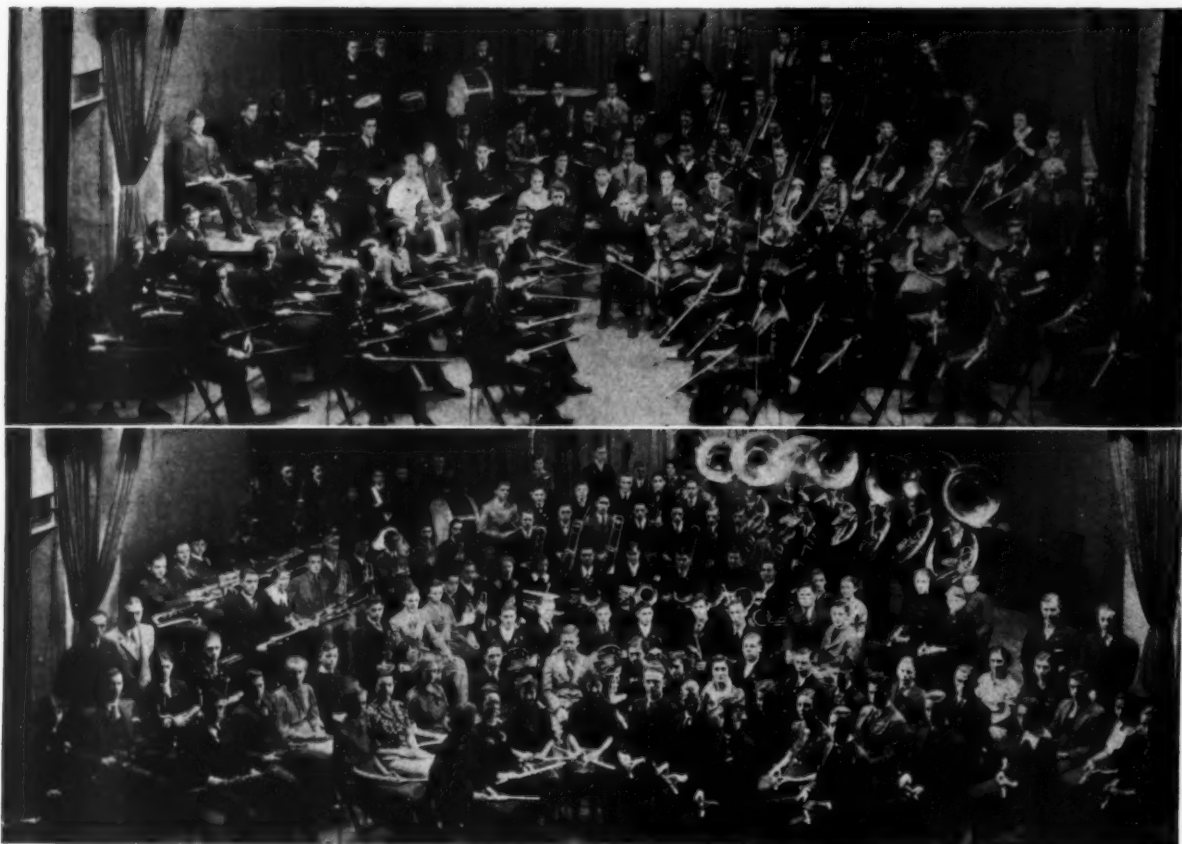
For the ensuing year, the following officers were elected: President—Arthur Goranson, Jamestown; Vice-President—Thomas L. Gillespie, Endicott; and Secretary-Treasurer—Frederic Fay Swift, Ithaca, with an executive committee composed of John Fraser, Seneca Falls; Charles Hill, Floral Park; Charles Robb, Massena; Raymond Russell, Canandaigua; John Surra, Eden; George Abbott, Elmira; Alton Fraleigh, Pine Plains; E. L. Freeman, Syracuse; Frank Gullo, Cattaraugus; and Ray Hausenauer, Rochester. The executive committee appointed Mr. Goranson and Mr. Swift to represent the Association at the annual meeting of the National School Band and Orchestra Association to be held at Urbana in January.

The committee appointed to formulate plans for the vocal work of the Association is as follows: Francis H. Diers (chairman), Fredonia; Mrs. Cassie C. White, Salamanca; Thomas L. Gillespie, Endicott; Manetta Marsh, Cortland; George Abbott, Elmira.

According to present plans, the Association will have an important part in the Eastern Conference at Buffalo next spring. Under the leadership of President Goranson, it will have full charge of the band festival, which will be a feature of the instrumental program, the climax of which will be a massed band concert under the direction of Edwin Franko Goldman.

Ohio Music Education Association

▲ GOOD NEWS from Ohio indicates that this year is the most promising one in the history of music education in the Buckeye State. "Increased interest and support have brought about an unprecedented demand for teachers, and new programs have been established and others expanded," according to an open letter signed by Edith M. Keller, state supervisor of music, appearing in the November issue of *The Triad*, official publication of the O. M. E. A. The passage of the School Foundation Bill resulting in more stable financial support is one of the reasons cited by Miss Keller, who gives specific instances of renewed activities as follows, "Grandview Heights, London, and Medina, three communities which completely dropped music during the depression, have capable supervision and instruction this year. Fremont, Galion, Lakewood, Massillon, Nelsonville, Ravenna, and Wooster have added an additional vocal teacher; Marion and



NEW YORK ALL-STATE ORCHESTRA AND BAND

Organized for the 1936 clinic held by the New York State School Band and Orchestra Association at Ithaca, November 19-21, 1936. (See article on page 53.)

Euclid, an instrumental teacher; and Akron has expanded in both fields."

"In rural territories," writes Miss Keller, "many schools have increased the time for music instruction, a number of them employing full-time resident music teachers. In county districts, the School Foundation program is responsible for considerable re-organization, emphasizing larger units, thus making possible a broader curriculum and more efficient instruction."

Among the various divisions in the state department of education who are bending their efforts to an integrated music program is the vocational agricultural division, which has enlisted the support of various allied organizations such as the Farm Bureau and Grange. A boys chorus of several hundred members, chosen from the 250 vocational agriculture departments in the high schools of the state appeared on the program of the National Grange Convention in Columbus in November. Mr. Howard, supervisor of vocational agriculture, sponsored the group, which was trained by various music teachers in the schools, and was directed on this occasion by Joseph A. Leader of Ohio State University.

Of special interest to all progressive educators is the announcement that a volume, based on a modern philosophy of education with emphasis on individual differences, is now in preparation. The booklet has to do with the revision of high school standards, which is being undertaken under the leadership of George H. Reavis, head of high school supervision. "The attitude of the school

administrators toward greater recognition for music has been gratifying," according to Miss Keller, who says, "music, art, physical, and vocational education are considered a definite part of the curriculum and are given recognition as such. The music outline has been revised to meet modern tendencies and practices." Asking that the preliminary mimeographed bulletin be given careful consideration, Miss Keller urges all recipients to give their reactions to the plans subscribed therein, because, "The outline will be expanded for the printed issue and will furnish the basis for a course of study in music for the junior and senior high school."

A bulletin has come to hand announcing the Ohio Music Education Association Circulating Music Library. W. H. Lehman of North High School, Columbus, is librarian.

Arizona

▲ WITH MANY of the three hundred and fifty people in attendance travelling distances of more than two hundred miles to enjoy the benefits of the program sponsored by the Music Division of the Arizona Education Association at its meeting November 13 in Tucson, its members feel justified in reporting unusual enthusiasm in the activity of music education in the public schools of the state.

The musical program, John J. Boyer, chairman, included performances by the following organizations: Glendale Union High School Band, F. R. Schraeder, director; Phoenix Union High School String Ensemble, A. R. Etzweiler, di-

rector; The A Cappella Choir of Mesa Union High School, Wm. D. Wheatley, director; and the Mesa Union High School Orchestra, Walter Bond, director. E. J. Schultz of Tucson spoke on "Junior High Boys Can Sing."

Mr. Schultz as chairman for the State of Arizona in the California-Western Conference Division made an announcement concerning the San Francisco meeting, and emphasized more active membership and whole-hearted support for the great festival to be held at the Conference.—JOHN J. BOYER, *Chairman*.

West Virginia M. E. A.

▲ A LUNCHEON MEETING was held by the West Virginia Music Educators Association at the Frederick Hotel, November 13, as part of the program of the State Education Association, which was in annual session in Huntington. Edwin M. Steckel of Wheeling addressed the assemblage on the subject "The Relation of School Music to the Community"; J. Henry Francis of Charleston spoke on the topic "Band versus Orchestra"; and Dr. Joseph E. Maddy, president of the Music Educators National Conference, extended greetings to the visitors.

During the business session, the following officers were elected: President—Frank Cuthbert, Morgantown; Secretary—Pauline Mattingly, Morgantown; Treasurer—Marie Boette, Buckhannon; Chairman of the State Chorus—Elizabeth Shelton, Bluefield; Chairman of State Orchestra—John R. Swales, Parkersburg.—VIRGINIA BRAND, *Secretary*.

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Michigan M. E. A.

▲ A MEETING of the officers, chairmen and members of the executive committees and all other committees has been called by President David Mattern for December 19 at the Hotel Olds in Lansing. The meeting will convene at 10:00 A. M. and will include a luncheon. Matters of vital importance concerning the organization and its program of activities for the current season will be discussed. Although primarily for committees and officers, the meeting will be open to all members of the association. Definite reservations should be made at once by writing to President Mattern, University of Michigan, Ann Arbor.

New Jersey S. T. A. Department of Music

▲ THE ANNUAL MEETING of the Department of Music was held in connection with the convention of the New Jersey State Teachers' Association, November 13, 14, 15 at Atlantic City. The program, arranged by President Clifford Demarest and his fellow officers, was carried out as announced in the October issue of the JOURNAL. As usual much interest centered in the rehearsals of the All-State Orchestra and Chorus, which groups on Sunday, November 15, gave a delightful concert in the great ballroom of the Municipal Auditorium for an audience of some five thousand members of the State Teachers' Association. Other features of the music department meeting were the instrumental and vocal clinics and the annual luncheon. Ernest G. Hesser, head of the department of music education at New York University, was principal speaker at the luncheon. Among other speakers at the luncheon were George L. Lindsay, president of the Eastern Conference, Osbourne McConathy, C. V. Buttelman, representing the headquarters office of the Conference, Louise Westwood, who responded to a testimonial presentation made on behalf of the department of music by John Jaquish. Guest speakers at the clinics were Alfred Spouse, Rochester, N. Y.; Elmer M. Hintz, Skidmore College; Edmund C. Wall, New York, N. Y.

At a special meeting of the band and orchestra directors, called by president-elect Mabel E. Bray, plans were initiated for important developments in the instrumental music program of the department for the ensuing season. Announcements regarding this plan will be made in an early issue of the JOURNAL.

Officers elected for 1936-37: Mabel E. Bray, President, Trenton; K. Elizabeth

Ingalls, 1st Vice-President, Westfield; Henry P. Cross, 2nd Vice-President, Ridgefield Park; Georgia Chew, Recording Secretary, Camden; Elsie C. Mecaskie, Corresponding Secretary, Atlantic City; L. Rogene Borgen, Treasurer, Trenton; Clifford Demarest, Past President, Tenafly. Officers who retired from the executive committee are John H. Jaquish, Past President, Atlantic City; M. Elizabeth Connolly, Corresponding Secretary, Rumson; Maxwell MacMichael, Recording Secretary, Perth Amboy.

Alaska

▲ THE Alaska Music Educators Association is making plans for its third annual Southeastern Alaska Music Festival which will be held in Ketchikan, April 13-19, 1937. The festival will feature the Southeastern High School Chorus, High School Orchestra and High School Band. Students in the high schools of the participating cities are now studying and rehearsing the music, and much enthusiasm is manifested throughout the area. The gratifying development of music in Alaska during the past five years has been in large degree due to the untiring efforts of the members of the Association, which is an affiliated unit of the Northwest and National Music Educators Conferences.

New England Music Festival Association

▲ THE annual festival of the New England Band, Orchestra, and Chorus, to be held at Hyannis, March 13, with rehearsals of the three groups beginning on March 10, will this year be extended to include clinic discussions and other features of practical value in addition to the usual schedule of rehearsals. Two concerts will be given, one in the afternoon and one in the evening of the 13th. It is planned to have a network broadcast at one of these performances. Walter Butterfield, director of the chorus, announces that Ruth Boulger of Lowell, Massachusetts, will be chorus manager. For the orchestra, conductor Francis Findlay has chosen Warren Freeman of Hyannis and Paul Wiggins of the band has again selected Louis Chase of Newport, Rhode Island, as manager.

On January 9, at the Boston Art Club, will be held the next all-member luncheon meeting of the Festival Association. Other New England dates: May 7-9, Vermont Music Festival at Burlington; May 15, Massachusetts Music Festival at Lowell; May 21-22, New England Music Festival at Gloucester.

The Board of Governors of the Association has voted that hereafter no cups or prizes of any kind will be given in any of the competitive festivals, but each group is to receive a certificate of rating.

L. W. Chidester of Tufts College has available a twelve-inch record of the 1937 New England Class B required number, "Carillon" by Hildreth. It is a recording by the New England Band School Band.

Much interest is manifested in the solo events of the New England Festival to be held in Gloucester. Six major divisions will be heard: vocal, piano, strings, brass, woodwinds, percussions.

The above and other New England news items following are supplied by Executive Secretary John E. Merker through latest bulletin of the New England Music Festival Association. The issues of this bulletin give graphic evidence of the lively interest and growing participation in music education activities throughout New England. Mr. Merker's office address: 121 John Street, Newport, R. I.

New Hampshire Festival Association

▲ TWO IMPORTANT decisions were made at the annual meeting held in Concord, October 23, namely: (1) For the first time since its organization, the New Hampshire State Festival, to be held in Claremont next May, will have an all-state chorus besides their regular All-State Orchestra; and (2) For the first time, a definite plan will be inaugurated to make the All-State Orchestra a perfectly balanced unit. Elmer Wilson of Nashua will conduct the orchestra.

Officers were elected as follows: President—Stanley Norwood, Claremont; Vice-President—Marguerite Johnson, Exeter; Secretary—Vanda Steele, Charlestown; Treasurer—Victor Wrenn, Lebanon.

Rhode Island Music Educators Association

▲ THE ANNUAL MEETING of the Association was held at the Crown Hotel, in Providence, October 22, with Peter W. Dykema of Columbia University as guest speaker.

The officers elected for the ensuing year are: President—George Chase, Anthony; Vice-President—Gertrude Mahan, Central Falls; Secretary—Margaret Lalley, Providence; Treasurer—Grace Meserve, Providence.

It was decided to appoint two committees, one to represent the Rhode Island M. E. A. and the other to represent the Rhode Island Bandmasters Association, to prepare joint plans for the next state music festival.

Rhode Island Bandmasters

▲ AT THEIR first meeting in Providence, R. I., October 14, the Association elected officers for the next year as follows: President—J. Edwin Conley; Vice-President—Louis R. Chase; Secretary—May H. Hanley; Treasurer—James T. Boylan.

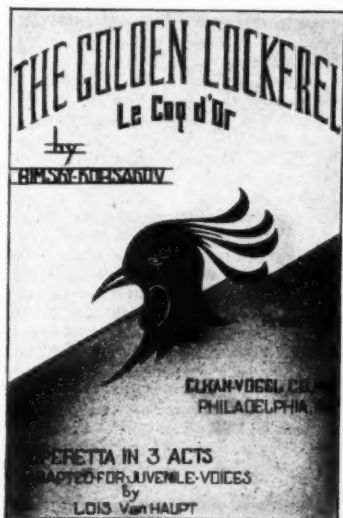
Vermont M. E. A.

▲ AT ITS ANNUAL meeting held recently, the Association elected the following officers for the ensuing year: President—Howard G. Bennett, Burlington; Vice-President—Muriel Aldrich, Montpelier; Secretary-Treasurer—Mrs. H. A. Whitney, Northfield. Members of the program committee are: Ruby Blaine, Lyndon; Eleanor Doughty, Burlington; and Ruth K. Locke, Waterbury.



OFFICERS OF NEW JERSEY S. T. A., DEPARTMENT OF MUSIC—1936-37

Left to right: L. Rogene Borgen, Treasurer; Elsie C. Mecaskie, Corresponding Secretary; Clifford Demarest, Retiring President; Mabel Bray, President; K. Elizabeth Ingalls, First Vice-President; Georgia Chew, Recording Secretary. Not in the picture, Henry P. Cross, Second Vice-President.



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Missouri Music Educators Association

▲ BY UNANIMOUS VOTE in a combined business meeting of members of the two groups, the Missouri School Band and Orchestra Directors' Association and the Missouri School Choral Directors' Association have consolidated their forces under the name Missouri Music Educators Association. The group also voted unanimously to affiliate with the Southwestern and National Music Educators Conferences and to adopt the MUSIC EDUCATORS JOURNAL as official magazine. These actions followed a report made by T. Frank Coulter of Joplin, president of the Choral Association and chairman of a special committee of which President Clarence J. Best of the Orchestra and Band Association and other officers of the two associations were members. An exhaustive study of the experiences in other states was made by the committee, and Mr. Coulter's report set forth the advantages of unifying the forces, activities and basic purposes of music educators within the state as well as correlating and cooperating with the other units comprising the United Conferences and associated organizations.

The Missouri Music Educators Association will function in three divisions, Band, Orchestra, and Vocal, with a vice president in charge of each division. Acting under instructions embodied in a resolution which made provision for temporary functioning of the organization under the authority of the newly elected officers, a committee has been appointed to draft the revised constitution and submit it to all members by mail.

The following officers were elected: President—Wilfred Schlager, supervisor of band and orchestra music in Kansas City elementary schools and director of the Central High School Band; Vice Presidents: *Band Division*—Hans Lemcke, supervisor of instrumental music, Webster Groves; *Orchestra Division*—Stanley Shaw, instructor of instrumental music, Jefferson City High School; *Chorus Division*—Anna Louise Huggins, vocal supervisor, Flat River; Secretary—Treasurer—James P. Robertson, supervisor of instrumental music, Springfield; Directors—T. Frank Coulter, director of music, Joplin High School; Clarence J. Best, supervisor of vocal music, Clayton; Dean Douglass, state director of music, Jefferson City.

The business meeting thus briefly reported was held in connection with the state instrumental and vocal clinics at Webster Groves High School, December 4-5—the second annual joint clinic sessions of the two associations which have now merged. The clinic sessions drew a large attendance from all parts of the state and from neighboring states. Much satisfaction was expressed regarding the practical values of the varied program as well as the exceptional courtesies and facilities provided by Superintendent Goslin and Local Chairman Hans J. Lemcke of the Webster Groves Public Schools.

Among the guest directors and speakers were: William D. Revelli, George Dasch, Max Krone, William F. Ludwig, Oscar G. Zimmerman, John L. Bracken, superintendent of schools, Clayton; William S. Larson, J. F. Snodgrass, principal, Collinsville (Illinois) High School; Willard E. Goslin, superintendent of schools, Webster Groves, and C. V. Buttelman, Chicago.

State Director of Music, Dean E. Douglass, presided at the banquet held at the Hotel Jefferson. For the concluding session on Saturday evening the group attended the regular concert of the St. Louis Symphony Orchestra. On this occasion, as a special courtesy to the music educators, Conductor Vladimir Golschmann included in the program the Haydn Symphony No. 2 in D Major, first and third movements of which are the Class A and B required test pieces for the 1937 Missouri contest.

Esther Replogle, Hans J. Lemcke and Wayne F. Sherrard were managers of the clinic chorus, band and orchestra, respectively. Eugene Hahnel had charge of the banquet and Ernst Hares was hotels-information chairman. Program chairman and general manager was Mr. Best, with Mr. Coulter as co-chairman.

Contributing to the success of the event were many individuals and various groups, including St. Louis County Band and Orchestra Association, Kingfisher Club, committee of local music dealers, State Department of Education.

Louisiana Music Education Association

▲ THE ASSOCIATION met in conjunction with the Louisiana Teachers Association convention at Monroe, November 19-21. Meeting of the music educators was held on Friday the 20th, with an attendance of over 150. Those who contributed to the program included: John B. Robson, Baton Rouge; Paul Thornton, Natchitoches; Harvey Nelson, Ruston; Charles Wagner, New Orleans; H. E. Foil, Washington Parish; Catherine Livaudais, Monroe; Marjorie Harp, Baton Rouge; W. N. Marbut, New Orleans; Leonard Denena, New Orleans; Walter Minniear, Monroe; Dallas Goss, Monroe; S. T. Burns, Baton Rouge; Mrs. Lillian G. McCook, Natchitoches; Ruston High School Orchestra, Harvey Nelson, director; Homer High School Boys' Glee Club, Marion Dormond, director.

The following officers were elected: President—O. Lincoln Igou, Shreveport; First Vice-President—Leonard Denena, New Orleans; Second Vice-President—Otto Miller, Houma; Secretary—Ross Phares, Winnfield; Treasurer—Howard Voorhies, Lafayette; Directors—Charles Gausshell, Monroe; Paul Thornton, Natchitoches; Brooks Higdon, Plaquemine; Harvey Nelson, Ruston; George Stout, Baton Rouge; Mrs. Lillian G. McCook, Natchitoches.

The Association is planning two major activities for the year: The annual state band contest will be held in Monroe late in April or early in May; a vocal competitive festival will be held at Louisiana Normal College, Natchitoches, probably early in March. For the band contest, the chairman appointed is Walter Minniear, director of instrumental music, Ouachita Parish, Monroe. For the vocal festival, the chairman appointed is Paul Thornton, director of the department of music, Louisiana Normal College, Natchitoches.

Membership of the Association is already double that of last year and with the fine spirit of cooperation it is expected that the total will be greatly increased before the close of this session.

Retiring officers under whose direction the Monroe program was arranged: Leonard Denena (president), George Stout (first vice-president), Mary Conway (second vice-president), Charles Wagner (secretary).

Colorado Instrumental Directors Association

▲ THE FOURTH annual clinic of the Association was held at the Acacia Hotel in Colorado Springs, December 11 and 12, with the reading by the clinic orchestra of recommended state required selections from the national list as chief events of the two-day session. Conducting the orchestra and the band in the various selections were the following directors: Fred Fink, Colorado Springs; Ronald Faulkner, Greeley; Kelsey Kirk, Julesburg; Fred Reinert, Loveland; B. E. Kibler, Colorado Springs; C. W. Kirk, Kit Carson; Ralph Bowen, Lamar; and L. E. Smith, Sterling.

Among the speakers were Gregory Bueche, Fort Collins; Superintendent Kent Sanborn, Longmont; and Dr. W. H. Hyslop of Denver University. Contributing to the musical programs were Horace A. Jones, violinist, of the College of Music of the University of Colorado; Frank Beck, clarinetist, of South Denver; and The Fiddlers Three: Chester Bright, Pop Bowen, and J. H. Hiltbrand, Colorado Springs. Fred Frink conducted both the Colorado Springs High School Orchestra and Band in their programs.

H. M. Corning was toastmaster at the annual banquet, and Fred Fink, Rei Christopher, and B. E. Kibler were the committee on clinic arrangements.

Officers of the Association are: President—Donald E. Haley, Longmont; Vice-President—Ronald Faulkner, Greeley; and Secretary-Treasurer—Herbert K. Walther, Englewood. Names of members of the Board of Directors not previously mentioned are John T. Roberts, South Denver; Gus Jackson, Eads; and B. E. Kibler, Colorado Springs.

Maryland

▲ THE Music Section of the Maryland State Teachers Association held its annual meeting in Baltimore, October 23 and 24, with M. Eleanor Moore, chairman, presiding. Margaret C. Rabold of Peabody Conservatory addressed the gathering on the subject "Fundamental Elements in Vocal Development Applicable to the Teaching of Singing in Public Schools." A sound motion picture "Music Education in the Baltimore Public Schools" was shown after a brief introductory talk by John Denues, director of music education in the Baltimore public schools.

Musical programs included the appearance of an a cappella choir from the State Teachers College, Towson, Maryland, which was directed by Emma Wayforth, and of the All-Maryland High School Orchestra of 115 pieces in its tenth annual concert. Conductors of the all-state orchestra were Irvin Smith of Denton, Osmar P. Steinwald of the Baltimore public schools, and Franz C. Bornschein of Peabody Conservatory.

Members of the orchestra committee included Victor H. Baumann, Cumberland; Peter Buys, Hagerstown; Mr. and Mrs. Irvin Smith, Denton; Osmar P. Steinwald, Baltimore; Dorothy Willison, Cumberland; Paul Crouse and Philip S. Royer, supervisors of Carroll County; Charles C. T. Stull, Frederick county supervisor; and John Denues of Baltimore, chairman of the committee.

The following officers were elected for the ensuing year: Chairman—Philip S. Royer, supervisor of music, Carroll County, Maryland; Secretary—Blanche F. Bowsbey, teacher of music, Baltimore City College.

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Pilgrim's Song.....TCHAIKOVSKY.....art. GEORGE KEMMER
Lullaby.....CYRIL SCOTT.....art. A. WALTER KRAMER
Aloha Oe.....LILIUOKALANI.....art. A. WALTER KRAMER

THREE PART (S.S.A.)

The Sarlet Sarafan.."OLD RUSSIAN PEASANT".....art. HARVEY ENDERS
a short scene with Soprano solo [Daughter]
and Alto solo [Mother]

The Horn.....J. BERTRAM FOX
Snow.....CHANNING LEFEBVRE
Hi! Time.....CECIL FORSYTH
Yolanda Sleeps.....TCHAIKOVSKY.....art. A. WALTER KRAMER
By the River Glommen.....GRIEG.....art. GENA BRANSCOMBE

FOUR PART (S.S.A.A.)

Sylvelin.....SINDING.....art. GENA BRANSCOMBE
with solo for Soprano or Tenor
La Fiesta.....CHARLES WAKEFIELD CADMAN
Soft, Soft Wind.....S. E. LOVATT
Waterlily.....SCHUBERT.....art. E. C. BAIRSTOW

MIXED VOICES (S.A.T.B.)

The Lass with the Delicate Air..ARNE.....art. J. BERTRAM FOX
Good-bye to the Mountains.....PIETRO YON
The Huntsman.....PIETRO YON
Glory.....CHARLES WAKEFIELD CADMAN
Go Lovely Rose.....ERIC THIMAN
The Dark Eyed Sailor—"ENGLISH FOLK SONG"
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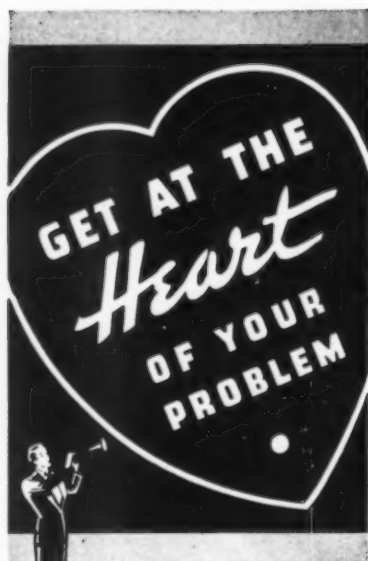
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Ohio Valley Music Educators

▲ OFFICERS of the recently organized Ohio Valley Music Educators Association are: President—Earl E. Beach, Bellaire, Ohio; Vice-President—Leslie M. Isted, Bridgeport, Ohio; Secretary—Edwin M. Steckel, Wheeling, W. Va.; Treasurer—Gwendolyn Burrie, Wellsburg, W. Va. Chairmen of Standing Committees: Vocal Music—Virginia Brand, Wheeling, W. Va.; Instrumental Music—J. S. Denard, Moundsville, W. Va.; Program—A. E. Raspillaire, McMechen, W. Va. The Instrumental Committee organized the "Ohio Valley Concert Band" on December 5. A series of concerts and a band clinic under direction of Ernest Williams is planned.

Following the club meeting held December 9 at the Windsor Hotel, Wheeling, the members attended a recital by John Charles Thomas. C. V. Buttelman, executive secretary of the M. E. N. C. was speaker at the dinner meeting.

In-and-About New York

▲ THE NEXT MEETING of this club will be held at the Great Northern Hotel, January 30, from 5 to 8 P.M. Subject: "The Teacher's Voice." Reservations for the dinner should be sent to Chairman Peter W. Dykema, Teachers College, Columbia University. Dinner, \$1.25 if check is sent with reservation; \$1.50 if paid at the door. Meetings are open to all members of the Music Educators Conference.

Kentucky Band and Orchestra Association

▲ AT THE FALL MEETING of the Association in Lexington, October 11, a band of sixty selected college musicians, directed by various visiting leaders, played the musical selections under consideration for festival and contest use. Following an open forum discussion of the relative values of the compositions played, recommendations were made and forwarded to the University of Kentucky.

The Central Kentucky Clinic will be held at the University of Kentucky under the direction of John Lewis, Jr., and the Western Kentucky Clinic will be held later in the year at Murray according to present plans.

The Kentucky Band and Orchestra Directors Association will cooperate in entertaining the National Federation of Music Clubs at its meeting to be held in Louisville next May.—J. H. DAMERON, Secretary.

In-and-About Cincinnati

▲ THE In-and-About Cincinnati Music Educators Club and the Music Section of the Southwestern Ohio Teachers Association held a joint luncheon meeting October 30 and elected the following officers for the year ensuing: President—Frank C. Biddle; Vice-President—Margaret Bronson; Secretary—Thelma Klett; and Treasurer—Paschal Monk.

Lillian Baldwin, supervisor of music appreciation in the Cleveland schools, spoke on "Music Appreciation in Modern Education." Ralph Hartzell, baritone, instructor of music in the Bloom Junior High School of Cincinnati, sang a group of songs, and Sarah Y. Cline, instructor of public school music at the University of Cincinnati, led the group singing.

At its meeting November 19, the Club had as guest Sarah Gertrude Knott, director of National Folk Festivals, who spoke on "Native America in Song and Dance."—THELMA KLETT, Secretary.

In-and-About Boston

▲ THE FIRST MEETING of the season was held October 17 at the University Club. William Haddon, director of W. P. A. musical activities in Boston, was the speaker. Rand Smith, baritone, was soloist.

Officers for the new year were elected as follows: President—Keith C. Brown, Boston; Vice-President—Anna L. McInerney, Cranston, R. I.; Secretary—Angelica Carabello, Wilmington; Treasurer—Henry R. Wheeler, Athol; Directors (for two years)—Robert Gibb, East Dedham; Gertrude O'Brien, Lowell.

Central Ohio

▲ THE CENTRAL OHIO Music Educators Club met October 31, and elected officers for the year 1936-37, as follows: President—Henrietta Keiser, Capital University, Columbus; Vice-President—Kenneth Keller, Lancaster; Secretary—Arthur Huff, Denison University, Granville; Treasurer—J. W. Denny, Bellefontaine.

In-and-About St. Louis

▲ THE In-and-About St. Louis calendar for the New Year lists February 6 as "Superintendents Meeting" with G. E. Dille as toastmaster, John Rush Powell as principal speaker, with Dr. Henry Gerling, W. R. Curtis, J. F. Snodgrass, and D. Walter Potts, extending greetings. Music will be provided by an orchestra under the direction of M. Teresa Finn. For the meeting March 6, Eugene Hahnel will be toastmaster; Corrine Fredericks will speak; and music will be provided by a ladies' trio.

Reports on conferences and a demonstration given by the seventh and eighth grade pupils of the St. Louis schools under the direction of Eugene Hahnel will comprise the events of the April 17 program. The meeting May 1 will be devoted to the election of officers and to a discussion of plans for the Music Educators National Conference to be held in St. Louis in 1938.—INNIS RUSSELL HOPKINS, Program Chairman.

In-and-About Detroit

▲ THE In-and-About Detroit Music Educators Club held its second luncheon meeting of the season at the Hotel Statler, December 12. Frederick Alexander, head of the department of music of the Michigan State Normal College of Ypsilanti, directed his madrigal chorus in a program of Christmas music, and also talked on the development of Christmas music from early to modern times. John Challis presented an interlude of harpsichord music.

Officers and Executive Committee for the current year: President—Roy M. Parsons, Highland Park High School, Highland Park; Vice-President—Homer LaGassey, 635 Pallister Ave., Detroit; Corresponding Secretary—Adelaide Hart, 4068 Blaine Ave., Detroit; Recording Secretary—Marie Curtiss, 8045 E. Jefferson Ave., Detroit; Treasurer—Mable Mickle, 3409 Baldwin Ave., Detroit; Chairman of the Program Committee—Fowler Smith, Music Dept., Roosevelt High School, Detroit; Membership—Isabel Hoersch, 3032 Van Alstyne, Wyandotte; Hospitality—Eleanor Villers, 2107 E. Jefferson Ave., Detroit; Publicity—Orvis Lawrence, 5312 Newport Ave., Detroit; Gertrude Fleming, Assistant Supervisor of Public School Music, Roosevelt High School, Detroit.

In-and-About New Hampshire

▲ THE FIRST MEETING of the newly organized In-and-About New Hampshire Music Educators Club was held in Laconia, November 21. The meeting was preceded by a luncheon at The Laconia Tavern.

John S. Gilman, superintendent of the Laconia schools, and Mrs. Elva McIntyre, a member of the school board, welcomed the guests, among whom were: Keith Brown, president of the In-and-About Boston Club, who was principal speaker; Frances Settle, music adviser from Lasell Junior College; and John Merker, executive secretary of the New England Music Festival Association, as associate speakers; and Angelica Caraballo, secretary of the Boston Club, also a guest.

A musical program was presented by students of the Laconia High School, and the Club was led by Victor Wrenn in the singing of Geoffrey O'Hara's new song "Sing Awhile Longer," which is dedicated to the In-and-About Music Educators Clubs of America.

Greetings were received from President George Lindsay of the Eastern Music Educators Conference and from the National headquarters of the Conference. The new Club is grateful to President Lindsay and the headquarters office for helpful suggestions, organization materials and other aids provided.

The newly elected officers of the Club are: President—Helen J. Cazneau, Laconia; Vice-President—Wendall Withington, Tilton; Secretary—Vanda Stelle, Charlestown; and Treasurer—Ernest Bilbruck, Portsmouth. The directors: Almon Bushnell, superintendent of schools, Meredith; Donald Cobleigh, music department, Dartmouth College, Hanover; Robert Manton, University of New Hampshire, Durham; Gertrude McGunigle, Plymouth Normal, Plymouth; Mildred Stanley, supervisor of music, Hanover.

The next meeting will be held in Hanover in January with Mildred Stanley as program chairman.—HELEN J. CAZNEAU, President.

In-and-About Louisville

▲ THE In-and-About Louisville Music Educators group held a dinner meeting on November 30, with Vladimir Bakaleinikoff, the Assistant Conductor of the Cincinnati Symphony Orchestra, as guest of honor. A committee was appointed to consider affiliation with the M. E. N. C. The next meeting will be held in January.—HELEN BOSWELL, Chairman.

In-and-About Chicago

▲ CONTINUING its general plan of presenting programs throughout the year stressing the idea of clinics and symposia, the In-and-About Chicago Club held its second meeting of the year at the University of Chicago, and presented a program comprising rehearsals of orchestra, band, and choral organizations. Following the dinner at International House, Carl Bricken, acting head of the music department of the University of Chicago, who was host to the Club, directed the University of Chicago Symphony Orchestra; Harold Bachman directed the University of Chicago Band; and Mack Evans directed the University of Chicago A Cappella Choir in the various demonstration rehearsals. About 175 members and friends of the Club were in attendance.

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In January the Club will hold a joint meeting with the Chicago High School Music Teachers Club of which Erhardt Bergstrasser is president. The after-dinner program will be devoted to a clinic symposium on "Small Ensembles in Large High Schools." According to advance information released by Program

Chairman Hobart H. Sommers, it is planned to hold the meeting in the Grand Ballroom of the Auditorium Hotel, Chicago. Small vocal and instrumental ensembles from Whiting (Indiana) High School, Marshall, Von Steuben and Roosevelt high schools of Chicago, will provide the demonstration. Adam P.

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Lesinsky will lead the instrumental ensemble discussion; Noble Cain of Raold Amundsen High School, Chicago, will lead the vocal ensemble discussions. Directors of the participating ensembles and other members of the two clubs will contribute to the symposium. Further announcement will be made later.—AVIS T. SCHREIBER, Secretary.

In-and-About Twin Cities

▲ NOVEMBER meeting of the In-and-About Twin Cities Music Educators Club was held jointly with that of the music section of the Minnesota Education Association, which was in conference in St. Paul, November 5, 6, and 7. Conducting the band and class voice demonstrations held November 6 at the Roosevelt Junior High School were: Gerald R. Prescott, director of bands at the University of Minnesota, with the Twin City Band, Frank Kovarik, director, participating; Peter Tkach, choral director, demonstrating with his a cappella choir from the West High School, Minneapolis. The speakers were Carol M. Pitts of Omaha, president of the North Central Music Educators Conference, and Alton O'Steen of the music department of the University of Minnesota. The program was in charge of Oren A. Henning, president of the music section of the M. E. A.

Bessie M. Stanchfield, president of the In-and-About Club, presided at the Club's luncheon at the Roosevelt cafeteria, and, in introducing the "shots,"

both big and little, she had the assistance of P. J. Hoffstrom, "Hawf and Hawf" columnist of the *St. Paul Dispatch*, who, with easel and charcoal, elaborated on the introductions to the great amusement of the subjects and audience alike.

Over 200 members attended the sessions and 150 were present at the luncheon.

The December meeting was held in the Men's Union on the University campus, December 11, with Mathilda A. Heck conducting a demonstration of music work in the primary grades—BESSIE E. KUBACH, Chairman of Publicity.

In-and-About Philadelphia

▲ "VISUAL AIDS in Music Education" was the topic discussed at the first meeting of the In-and-About Philadelphia Club held at the Manufacturers and Bankers Club, November 7. Frances L. Snyder of Frankford High School, spoke on the use of pictures, charts, flash cards, and other visual aids. Paul E. Duffield of Northeast High School gave a talk and demonstration of the stereopticon, emphasizing the value of using slides in music appreciation classes.

F. Edna Davis conducted an ensemble of junior high school singers in a group of songs, and Florence Rosenzweig, of the Philadelphia High School for Girls, accompanied by Dorothy S. Weir, played the first movement of Wieniawski's *Violin Concerto*, No. 2.—GEORGE P. SPANGLER, President.

Instrumental Music in the Omaha Public Schools

LYTTON S. DAVIS

Director of Music Education, Omaha, Nebraska¹

GOOD BAND and orchestra work in the high schools is impossible without a foundational program in the elementary schools. This is the conclusion reached by Omaha educators following a recent survey of the music field in Omaha and nine other cities. Acting on this conclusion, an instrumental program has been inaugurated in the fifty-five elementary schools of Omaha with a total enrollment to date of 2,246 pupils variously classified as follows: Pupils in piano classes, 850; band and orchestra classes, 896; and drum corps and toy orchestras, 500. Each student pays ten cents a class lesson. Teachers are employed and paid by the school board at a certain amount per hour.

Included in the survey mentioned were cities averaging 119,000 in population, Omaha having 122,000. The survey took into consideration such items as teacher personnel, number of orchestras, bands, and choruses, amount of school-owned equipment, and amount of group instruction in piano, and in band and orchestra instruments.

The survey, made at the suggestion of our superintendent of schools, revealed that Omaha ranks higher than the average of the other nine cities in high school vocal music, considering pupil enrollment and teacher personnel, but that it is far below average in instrumental music. This wide divergence in vocal and instrumental activities is indicated in the fact that out of five high schools in Omaha having a total enrollment of slightly more than 11,000 pupils, 3,050

are taking vocal class work as against 601 enrolled in bands and orchestras. Furthermore, none of the bands or orchestras are of symphonic proportions.

The revelations of this survey offer us a real challenge, which we are accepting by broadening our program of music education, as stated, to include a definite program in the elementary schools, the very taproot of our source of musical talent. Furthermore, because of the availability of a fine supply of excellent musicians having symphony orchestra experience, we are initiating a series of concerts, using musicians from the civic symphony orchestras. The orchestra goes to each elementary school for three separate programs, emphasizing the various sections of the orchestra. Demonstrations are given by the various instruments and sections, suitable music being played to show the tone quality and various possibilities of each instrument. And these concerts are free to the children.

The results of our new program will no doubt be in evidence at the all-city spring music festival, which is planned for April 20 and 21. One evening of the festival occasion will be devoted to vocal music with approximately 2,000 students from the elementary schools and an all-city high school chorus participating. The evening devoted to instrumental music will include a demonstration of class piano work, an all-city elementary school band and orchestra, and an all-city high school band and orchestra of one hundred pieces each.

Thus Omaha hopes to place her activities in instrumental music in a category comparable with other cities in its population classification.

¹ Until September 1, Mr. Davis was state director of music in Missouri.

North Central Conference

(CONTINUED FROM PAGE 51)

tical, valuable suggestions for better work, and get a *Yearbook*; it is worth double the price and more. Above all, join the ranks of friendly folks, of those who are carrying on the banner of "Music for Every Child and Every Child for Music."

ANN DIXON, Duluth, Minn.

▲

Additions to Convention Committee.

Dean M. Schweickhard, directing chairman of the convention committee, announces the appointment of the following chairmen of sub-committees as indicated. These are in addition to the committee personnel published in a previous issue of the *Journal*. Thomas C. Buxton—publicity and press; George F. Womrath, business superintendent, Minneapolis Public Schools—halls and auditoriums; Ralph C. Tapp, director of physical education, Minneapolis Public Schools—ushers and guards; Mrs. H. S. Godfrey, president of the Minneapolis Thursday Musical—hospitality; Mrs. Bess Foster Mather, supervisor of arts, Minneapolis Public Schools, coöperating with the banquet committee; Frances Kelley, supervisor of home economics, Minneapolis Public Schools—special luncheons and dinners; Mrs. H. K. Painter—transportation; William C. Walsh, convention secretary, Minneapolis Civic and Commerce Association—housing.

Additional members of the planning and budget committee: Mrs. Webb R. Raudenbush, St. Paul; Rupert Sircom, Minneapolis.

Mathilda A. Heck, director of music in St. Paul, and associate vice-chairman of the convention committee, announces that Jennie Heck of Maria Sanford Junior High School, has been appointed associate directing chairman for the St. Paul Committee. Lillian E. Nelson, Johnson High School, St. Paul, is also a member of the general convention committee and of the St. Paul committee. Rose McLeer, Monroe Jr. High School, has been appointed chairman of the membership committee for St. Paul.

NEWS NOTES

Additional items on pages 6, 8

Leon F. Beery, formerly supervisor of music in the city schools of Richmond, Indiana, has accepted the position as head of the voice department of South Dakota State College of Agriculture and Mechanic Arts at Brookings.

Howard Brumfiel is now located in Portales, New Mexico, where he has the position as band, orchestra, and instrumental instructor in the public schools. Mr. Brumfiel was formerly an instructor in Union City, Indiana.

Robert O. Barkley has been appointed director of music in the schools of Wilkinsburg, Pennsylvania, where he succeeds Frank Biddle. Mr. Barkley was formerly located at Sault Ste. Marie, Michigan.

Floyd Oakland, formerly of Great Falls, Montana, has recently accepted a position at Cornell College, Mount Vernon, Iowa.

George G. Wall is now director of the Taylorville High School Band, having recently resigned his position in Pekin, Illinois. Mr. Wall is chairman of the Central District, West, of the Illinois School Band Association.

David Burchuck has accepted a position at Webster Springs High School, Webster Springs, West Virginia. He was formerly located in Philadelphia, Pennsylvania.

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1937 Contests and Festivals

(CONTINUED FROM OCTOBER ISSUE)

THE following paragraphs are compiled from information received from official sources, in most instances from officers of the sponsoring organizations or institutions named. Each paragraph gives, so far as available information permits, (a) State or district and official title of event, (b) date and place, (c) name of sponsoring organization, (d) name and address of chairman or official to whom correspondence regarding participation should be sent, (e) other officers or committee members.

A key is included to indicate contest divisions as follows: B—band, O—orchestra, C—chorus, VE—vocal ensemble, IE—instrumental ensemble, VS—vocal solo; IS—instrumental solo.

In later issues the Journal will publish additional information to supplement or complete what is given here and to cover state or district events not included in this listing.

The compilation and publication of this data is part of the service of the M. E. N. C. Committee on Festivals and Contests, which in cooperation with the National School Orchestra, Band and Vocal Associations provides, through the medium of the Journal and the headquarters office, a "clearing house" for information in this field.

Note: This listing supplements the information given on page 62 of the October Music Educators Journal, covering events not there listed, or concerning which information was incomplete. Additional contest-festival information will be published in the next issue.

Arkansas. University High School Meet, April 9 and 10, University of Arkansas, Fayetteville. Sponsored by the University, Extension Service. (C-VE-VS-IS) L. L. Hilton, General Extension, U. of A., Fayetteville. Harry E. Schultz, Chairman Music Division, also at the University.

Arkansas. At the meeting of the Arkansas School Band and Orchestra Association in Hot Springs, November 5 and 6, the following officers were elected for 1936-37: President—J. A. Day, Fort Smith; First Vice-Pres.—J. E. Justice, Magnolia; Second Vice-Pres.—Raymond Brandon, Texarkana; Secretary-Treasurer—Addison Wall, Fort Smith. Contests will be held as announced in the October Journal, April 23 and 24, at a place to be announced later.

Connecticut. Festival, Waterbury, May 14. Sponsored by the Connecticut Music Educators Association Biennial Festival. (O-C-B-IS-IE-VS-VE) Committee: Chairman—Floyd C. Evans, Waterbury; Leon R. Corliss, Naugatuck; Robert A. H. Clark, Bridgeport; Mark A. Davis, West Hartford.

Florida. Music Federation Contest, March 30-April 2, inclusive, Gainesville. (O-C-VE-IE-VS-IS) Sponsored by State Federated Music Clubs. (Election of officers for the ensuing year to be held at Gainesville meeting.) For further information about contest, write to Mrs. Jessie Jay de Vore, 2565 College, Jacksonville.

Georgia. High School music contests to be held in Savannah, dates to be announced. (B-O-VE-IE-VS-IS) Sponsored by the Department of Music of the Georgia Education Association. Max Noah, chairman contest committee, Mill-edgeville; William T. Verran, band chairman, Thomasville; William Deal, orchestra chairman, Statesboro. Ten dis-

trict festivals for grades and high school are announced for March or early April. (Election of officers for ensuing year will be held at the meeting of the Georgia Education Association in April at Savannah.)

Illinois. State High School Band Contest. University of Illinois, Champaign, April 22, 23, 24 (B-IE-IS) Sponsored by the Illinois School Band Association. President—Harold Finch, Deerfield-Shields High School, Highland Park; First Vice-Pres.—Franklin Kreider, Collinsville; Second Vice-Pres.—Allen Elmquist, Junior High School, Rockford; Secretary-Treasurer—H. S. Frederick, High School, Paxton. District chairmen for district contests are as follows: Southern East—H. E. Hart, Robinson; Central East—Emmit Sarig, Clinton; Northeast—L. M. Blaha, Morton High School, Cicero (place not yet decided); Northwest—Coleman Miles, Mt. Carroll (contest at La Salle); West Central—Irring Bradley, Peoria (Central High School); North Central—Lloyd Swanson, West Chicago; Southern West—C. S. Porter, Alton; Southern South—Theo. Paschedag, West Frankfort (contest at Normal University, Carbondale). Unless designated otherwise, the contest will be held at the city of the chairman. The time for district contests has not been definitely set, probably March 20 or April 3, or both. The district grade school contests will be held in conjunction with and at the same time and place as the high school contests. State grade band contest, probably April 7 and 8; tentative place, Illinois Wesleyan University, Bloomington.

Illinois School Vocal Contest, April 30 and May 1, Illinois State Normal University, Normal. (C-VE-VS) Sponsored by the Illinois School Vocal Association. Wayne Hertz, President, West High School, Aurora; Mary McGuire, Vice

President, Supervisor of Music, Alton; Gladys G. Tipton, Secretary, University High School, Normal; Frances Chatburn, Treasurer, Supervisor of Music, Springfield. District Chairmen are as follows: District No. 1—A. M. Harley, Maine Township High School, Des Plaines; No. 2—Alma Shock, Supervisor of Music, Elgin; No. 3—Catherine Jackson, Peoria; No. 4—Charles A. Handley, Supervisor of Music, Potomac; No. 5—Frances Chatburn, Springfield; No. 6—To be elected; No. 7—Mary McGuire, Alton; No. 8—Vernie Renter, Supervisor of Music, Harrisburg.

Illinois School Orchestra Contest, April 30 and May 1, Illinois State Normal University, Normal. (O-IE-IS) Sponsored by the Illinois School Orchestra Association. Fred Ohlendorf, President, Bloom Township High School, Chicago Heights; Fred Bigelow, Vice-President, Geneva High School, Geneva; Emma R. Knudson, Secretary, Illinois State Normal University, Normal; Henry O. Hebert, Treasurer, I.S.S.C.S., Normal. District chairmen to be elected later.

Indiana. Southern Indiana Band and Orchestra Contest, first Friday and Saturday in May; Shelbyville. (B-O-IE-IS). Sponsored by the Southern Indiana Band and Orchestra Association. President—Martin Schulz, Shelbyville; Vice-Pres.—Donald Myers, Rushville; Secretary—Howard Thomas, Greenfield; Treasurer—Owen Beckley, Oaklandon; Recording Secretary—Joseph Gremelspacher, Crawfordsville. (Election of officers to be held at a luncheon meeting the Saturday of the state contest.)

Iowa. State High School Music Festival. State University of Iowa, Iowa City. May 6, 7, 8. (B-O-C-VE-IE-VS-IS) Sponsored by the Iowa High School Music Association and State University of Iowa. President—L. E. Watters, supervisor of music, Des Moines, Iowa; Vice-Pres.—Superintendent P. C. Lapham, Charles City; Secretary-Treasurer—Superintendent W. Dean McKee, Shenandoah; Bruce E. Mahan, director of Extension Division, University of Iowa, Iowa City; Manager—C. B. Righter, Department of Music, University of Iowa, Iowa City. Inquiries to Superintendent W. Dean McKee, Shenandoah.

Kansas. All-Kansas High School Music Competition-Festival. April 20-23, inclusive, Emporia. (B-O-C-VE-IE-VS-IS). Sponsored by the State Music Supervisors Committee in conjunction with the Kansas State Teachers College. Inquiries to Orville J. Borchers, Kansas State Teachers College, Emporia.

Massachusetts. State Festival, Lowell, May 15. (B-O-C) Sponsored by the Massachusetts Festival Association. President—Gertrude F. O'Brien, Lowell; Vice-Pres.—Bernard J. Rockwood, Haverhill; Secretary—John E. Merker, Newport. Inquiries to John E. Merker, 121 John Street, Newport, R. I.

Michigan. Holland Tulip Festival Band Review, May 22, Holland. (Marching Bands.) Sponsored by the Tulip Festival Committee of the Chamber of Commerce. Inquiries to Eugene F. Heeter, 106 East 15th Street, Holland, who is chairman of the Band Review Committee.

1937 National Contests Columbus, Ohio May 13, 14, 15

The 1937 National finals for orchestras, ensembles and soloists (string and wind instruments) will be held at Columbus, Thursday, Friday and Saturday, May 13, 14, 15, under the sponsorship of Ohio State University. For further details see the National School Orchestra and National School Band Association pages in this issue. For any other information address the headquarters of the cooperating organizations:

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HOWARD SMITH, Jr. (right), first chair and solo trombone, Port Washington High School Band, Port Washington, N. Y. First division winner, 1936 National Contest. Won with a Conqueror trombone.



JACK GREVISTON, trombone, East High School Band, Aurora, Ill. First division winner, 1936 National Contest. Won with a Conn.



LEO G. COURTEMANCHE, 1st chair trombone, Tilden High School Band, Chicago. First division winner, 1936 National Contest. Won with a Conn.



VIRGIL FREEMAN, trombone, Newhall, Iowa, High School Band. Second division winner, 1936 National Contest. Won with a Conn.



BOB DEATZ, trombone, Hutchinson, Kansas, High School Band. Third division winner, 1936 National Contest. Won with a Conn.



ROBERT BLACKMORE (above), trombone, Akron, N. Y., High School Band. Third division winner, 1936 National Contest. Won with a Conn.



FRANCIS CHESSNER, 1st chair trombone, Shelbyville, Ind., High School Band. Third division winner, 1936 National Contest. Won with a Conqueror.



LOWELL PETERSON (left), 1st chair trombone, Plymouth, Indiana, High School Band. Third division winner, 1936 National Contest. Won with a Conqueror.



ROYCE McDONALD, trombone, Crawfordsville, Ind., High School Band. Third division winner, 1936 National Contest. Won with a Conn.

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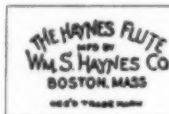
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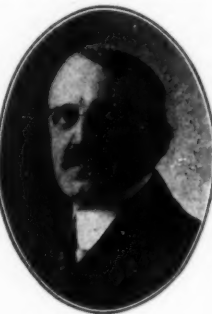
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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF MARCH 3, 1933

Of Music Educators Journal published 6 times during school year at Chicago, Illinois, for October 1, 1936.

State of Illinois } ss.
County of Cook }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared C. V. Buttelman, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Music Educators Journal and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Music Educators National Conference, 64 East Jackson Blvd., Chicago, Ill.
Editor, None.

Managing Editor, C. V. Buttelman, 64 East Jackson Blvd., Chicago, Ill.
Business Manager, C. V. Buttelman, 64 East Jackson Blvd., Chicago, Ill.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Executive Committee: Joseph E. Maddy, President, Ann Arbor, Michigan; Herman F. Smith, Milwaukee, Wis.; Ada Bicking, Indianapolis, Ind.; John W. Beattie, Evanston, Ill.; George H. Cartlan, Brooklyn, N. Y.; Richard W. Grant, State College, Pa.; William Wellington Norton, Flint, Mich.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is. (This information is required from daily publications only.)

(Signed)

C. V. BUTTELMAN,
Business Manager.

Sworn to and subscribed before me this 24th day of September, 1936.

[SEAL]

C. E. LUTTON,
Notary Public.

(My commission expires December 12, 1936.)

Missouri. Interscholastic Meet Music Contests, April 28-30, University of Missouri, Columbia. (B-O-C-VE-IE-VS-IS) Sponsored by the University in cooperation with the Missouri Band and Orchestra Directors Association, the Missouri Choral Directors Association, and the various teachers colleges. Committee: Chairman—Rogers Whitmore, 103 Lathrop Hall, Columbia; Secretary—Theodore F. Norman, Department of Music, University of Missouri, Columbia.

Missouri. Northeast Missouri High School Contests. Third week in April, State Teachers College, Kirksville. (B-O-C-VE-IE-VS-IS) Sponsored by the Northeast Missouri Activities Association, W. S. Pemberton, chairman. Inquiries to J. L. Biggerstaff, Kirksville.

Missouri. Southwest High School Music Contest, April 14-17, State Teachers College, Springfield. (B-O-C-VE-IE-VS-IS) Address inquiries to C. P. Kinsey, State Teachers College, Springfield.

Missouri. Warrensburg-Central Missouri District Contest: April 16 and 17, Warrensburg. (B-O-C-VE-IE-VS-IS). Sponsored by the Central Missouri State Teachers College and the Warrensburg-Central District of the State Teachers Association. Paul R. Utt, Warrensburg.

Kansas. Southern Kansas Music Festival, February 25-27, Wichita. (O-C) Sponsored by the Wichita High Schools. Grace V. Wilson or Duff Middleton, Board of Education, Wichita.

Nebraska. High School Music Contest, April 30, May 1, place of meeting to be announced. (B-O-C-VE-IE-VS-IS) Sponsored by the Nebraska High School Activities Association, Secretary—O. L. Webb, Lincoln; Chairman—A. G. Harrell, Kearney.

Ohio. Eastern Ohio Music Festival, probably last Saturday in March, Muskingum College, New Concord. (B-O-C-VE-IE-VS-IS) Sponsored by Muskingum College. Committee: L. H. Alexander, Dover; Milton F. Rehig, New Concord; Mildred Wiley, Barnesville; Alice Lloyd, Cambridge; G. Austin Kuhns, Steubenville. Address inquiries to Local Chairman L. H. Alexander, Dover, or to District Chairman, Milton F. Rehig, Muskingum College.

South Carolina. State High School Contest in Music, sometime in April or May, Winthrop College, Rock Hill. (B-O-C-VE-IE-VS-IS) Sponsored by Winthrop College, Sheldon Phelps, president; Walter B. Roberts, director of music. Direct correspondence to Walter B. Roberts, Winthrop College, Rock Hill.

Tennessee. State Music Contest, March 24 and 25, Nashville. (C-VE-IE-VS-IS). Sponsored by the Music Section, Tennessee State Teachers Association. President—Mrs. Forrest Nixon, Centerville; Vice-Pres.—E. May Saunders, State Teachers College, Murfreesboro; Vice-Pres.—Clementine Monahan, 317 Poplar, Memphis; Secretary—Catherine Warren, 1919 Adelicia St., Nashville.

Texas. West Texas Band and Orchestra Contest, April 29-30, May 1; Lubbock. (B-O-IE-IS) Sponsored by the Texas School Band and Orchestra Association. President—Joe Berryman, Ft. Stockton; Secretary-Treasurer—Clyde Rowe, Slaton; Vice-Pres.—H. A. Anderson, Lubbock. Contest committee: Chairman—D. O. Wiley, Texas Technological College, Lubbock; Clyde Rowe, Slaton. (Election of officers, state convention, Waco, February 3 and 4.)

Wisconsin. Eighth Biennial Music Festival of Milwaukee Public Schools, Herman F. Smith, director of music,

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will be held May 13, 14, 15 at the Auditorium. (Junior and Senior Band and Orchestra; High School Chorus; Grades 6, 7 and 8, Chorus; Junior Tech Boys Chorus; demonstrations—Piano, string and woodwind instruments.) Sponsored by the Milwaukee Public Schools. Chairman—Edwin G. Luening.

Wisconsin. District festivals instead of state tournament; dates and place of meetings to be announced. Sponsored by State Festival Association. President—J. A. Van Natta, Sturgeon Bay; Secretary-Treasurer—H. C. Wegner, Waupun.

Nevada. State Music and Art Festival, tentative dates, April 30, May 1 and 2, Winnemucca. (B-O-C-VE-IE-VS-IS). Sponsored by the Humboldt County High School. Committee in charge of festival: Paul Chester, principal; A. W. Alegre, art director; Bruce L. Hubbard, music director. Address inquiries to Bruce L. Hubbard, Humboldt County High School, Winnemucca.

New England Music Festival, Gloucester, May 21 and 22. (B-O-C-VE-IE-VS-IS) Sponsored by the New England Music Festival Association and Gloucester School Department. John E. Merker, executive secretary, 121 John Street, Newport, R. I.

New Hampshire. School Music Festival, to be held at Claremont in May. (B-O-C-VE-IE-VS-IS) Sponsored by the New Hampshire State Festival Association in cooperation with the Claremont Chamber of Commerce. Association officers: President—Stanley Norwood, Claremont; Vice-Pres.—Marguerite Johnson, Exeter; Secretary—Vanda Steele, Charlestown; Treasurer—Victor Wrenn, Lebanon. Contest committee: Helen Cazneau, Laconia; Marguerite Johnson, Exeter; M. Elmer Wilson, Nashua. Address inquiries to Vanda Steele, Charlestown.

New York. Western New York Music Festival, April 26-30, inclusive, State Normal School, Fredonia. (B-O-C-IS) Sponsored by the State Normal School. Francis H. Diers, State Normal School, Fredonia.

North Carolina. State High School Music Contest, to be held in April, Woman's College, University of North Carolina, Greensboro. Contest sponsored by Woman's College. For information write Wade R. Brown, Woman's College, Greensboro.

Ohio. Greater Cleveland School Music Contests, Cleveland; Orchestras, April 16 and 17; instrumental ensembles and solos, March 5 and 6, respectively. Other contest dates to be announced. (O-C-VE-IE-VS-IS) Sponsored by principals' committee and music faculty of Cleveland Public Schools. Russell V. Morgan, director of music; J. Leon Ruddick, supervisor of instrumental music, Board of Education, Cleveland.

Oregon. State Band Contest, Eugene and Corvallis, dates to be announced. (B-IE-IS) Sponsored by the Oregon State Bandmasters Association and Oregon State University at Eugene, and Oregon State College at Corvallis. Officers of sponsoring organizations: President—Andrew Loney, Jr., LaGrande; Vice-Pres.—Harold Weber, Gresham; Secretary-Treasurer—Fred H. Wade, West Linn. Address inquiries to Fred H. Wade, West Linn.

George F. Strickling, director of music of Cleveland Heights High School, Cleveland, Ohio, has taken over additional activities as director of the musical clubs of Case School of Applied Science, also in Cleveland. Mr. Strickling presents, each Sunday over station WTAM, a mixed quartet in a program featuring the singing of hymns.

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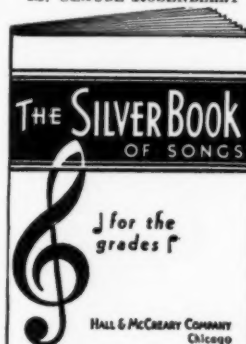
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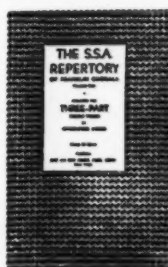


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ARMCHAIR GOSSIP

By E. S. B.

EAST IS EAST AND WEST IS WEST, but the twain are all mixed up—on this continent at least. Hollywood and Manhattan mingle right chummily nowadays. Indeed it is difficult to discover where one leaves off and the other begins.

The old days are dead—days when an opera star wore an aura of lofty grandeur that could be cut with a knife. Never by any chance could a prima donna be mistaken for a four-a-day queen.

Today our most glamorous (what an overworked word!) divas can be heard singing something "hot" whilst they kick up their attractive heels with the best and worst of them, via the cinema. Baritones of operatic dimensions, gods of the concert hall, likewise warble ditties which but a handful of years ago would have caused them shooting pains and spots before the eyes. Tenors do it, too.

Naturally, the cinema is the gainer. No least ounce of pulchritude which has accompanied these beautiful voices from Met to movie has been unexploited by the astute producers. The voice—ah, it is glorious. But the figure—ooh, la, la!

And now we do not turn a hair when Maestro Leopold Stokowski lends the distinction of his presence to "The Big Broadcast of 1937" (perhaps that isn't the title, but it is the general idea). Oh, well, this is a small world after all, isn't it?

THE CHOICE of a conductor to succeed Ossip Gabrilowitsch with the Detroit Symphony Orchestra could not have been easy. The decision fell on Franco Ghione, premier conductor of the La Scala Opera in Milan, Italy.

As director of the Detroit Civic Opera season last spring, Ghione convinced Detroiters of his musicianship. Further than that, they liked his fine sportsmanship in the face of crushing disappointments, on this, his first visit to America.

Detroit believes that the directors of its Symphony Orchestra have made a commendable decision, one that may even prove momentous in the organization's history. This season will reveal at least the first chapter of the story.

KEEPING UP with our reading is at times a head-reeling matter. One occasionally feels like a girl named, curiously enough, Dora, of whom it is told that she called in at a circulating library one day and said to the manager: "Do you remember if I've read 'Gone With The Wind'?"

PRESS REPORTS inform us that Germany and Japan have joined in a treaty of mutual helpfulness, although that is not exactly what it is called. Theirs is the sort of helpfulness, one suspects, that means helping themselves and each other to as much of Russia and China as they covet, with Siberia and the Ukraine as first goal.

China's reaction is more or less of a question, but one has a strong intuition that coach Stalin will exert himself no end to prevent a touchdown at Moscow.

SOME AUTHORS of modern best-sellers would do well to meet Aunt Het of newspaper fame who lately said: "I figure I'm as good as anybody else; and if I can't read a book out loud to others without feelin' ashamed, I won't read it to me."

Which brings to mind Thoreau's standard of quality in books. Thoreau believed that at first reading a book should be impressive for its common sense; at the second, for its truth; at the third, for its beauty. Just where that leaves many of our popular writers of today's fiction is a matter too provocative of argument for further comment here.

NEGLEY FARSON, in his autobiography called "The Way of a Transgressor," writes of a day spent in India thus:

"In Delhi, I sat most of the afternoon in the garden of Shah Jehan, where the crested 'hoopoe' birds walked in stately patterns across the lawn, spreading their head-dress out like painted combs, and where the Arabic inscription around the marble pavilion reads: 'If there Be Peace, This Is It, This Is It, This Is It.'"

Hoopoe! Now we know where in Delhi Gertrude Stein acquired the literary style that enables her to point out so convincingly that a rose is a rose is a rose is a rose. But what is a "hoopoe" bird?

Before leaving the subject (or have we left it?) one might say that author Farson writes rather blatantly of his transgressions, which seem to consist of the same transgression repeated *ad lib ad infinitum ad nauseam*, detracting most unpleasantly from an otherwise interesting volume.

IT IS SAID that a certain suburban child started to school this autumn and was discussing her class with her mother with some pessimism. Then her face brightened and she added, "... but in the second grade they certainly have some good-looking men."

THE WORLD rocks dizzily from the impact of a king's renunciation for love. Not since the time of Cleopatra has the length of a woman's nose so changed the course of empire.

Then there's Juan Barrymore airplaning to a fourth marriage at midnight in tennis shoes, with lawyer and mother-in-law handy by.

And lastly, the engagement of Mary Pickford and Buddy Rogers—"America's Sweetheart" and "America's Boy Friend," as *Time* time-ishly points out.

What do two or three divorces amount to when Love—poor, battle-scarred Love!—is at stake? Here's to Romance, model 1936!

FOLLOWING the November election, a neighboring colleague was kept in seclusion for ten days by an ugly abrasion at the side of his mouth. To all his leering questioners he explained that since election he'd had to laugh out of the other side of his mouth so continually that he had practically wrecked it. That goes for several million other voters, too.

WHEN JOHN BARBIROLI walked to the podium for his first appearance as conductor of the New York Philharmonic-Symphony on November fifth, speculation was rife regarding his fitness for the role of successor to Arturo Toscanini. When John Barbirolli had completed his program and retired to the wings of Carnegie Hall, there was still a modicum of speculation.

As *Musical America* aptly puts it, "If there was no sensation, certainly there was nothing of frost. Mr. Barbirolli was liked, but not altogether 'placed.'"

In other words, the critics did not know exactly what to think of the newcomer. Though on the whole favorably inclined, there was obvious reluctance to judge him too finally, partly because the works presented were not considered to be entirely of a character upon which to base such a judgment.

It is refreshing to find a new conductor who cannot at once be pigeonholed by that redoubtable Supreme Court of the music halls, the New York critics.

SOME WEEKS AGO, Robert Maynard Hutchins, youthful president of the University of Chicago, denying rumors that he had been offered the presidency of Yale University, rebuked all who were responsible for such rumors in a way ill calculated to endear him to New Haven.

President Hutchins is quoted as saying:

"Too many folks, even on the Midway, seem to think that I would jump at a chance to go to New Haven. They forget that, from an educational point of view, Yale, compared to the University of Chicago, is just a boys' finishing school."

Tut, tut, professor—is that nice? Even the *Chicago Daily News* headlined the statement as a *faux pas*.

JACK JOHNSON, former pugilistic champion, made his operatic debut this season in "Aida," playing the nameless role of an Ethiopian captive.

It is the opinion of many who witnessed his performance that the ex-prize fighter has a genuine gift for pantomime, and for that reason should be good screen material, in case film scouts discover him.

However, it would be much more exciting to have him remain in opera. Think of the tantalizing possibility that, under provocation of a high note held too long, or a passage that rang sour to the Johnsonian ear, Jack might so far forget himself, or remember his old self, as to deliver what is technically known as a K. O., or haymaker, just at the climax of a big scene. Wouldn't that be some'n?

A MIDWESTERN EDITOR reminds his readers that "Thumbnail tragedies lurk behind many a seemingly innocent want ad," as, for example:

"For Sale—Man's Tuxedo, like new—worn but once; also for sale guitar, violin and ukelele."

Time marches on, my lad.

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BOOK AND MUSIC REVIEWS

Conducted by WILL EARTHART, Director of Music, Pittsburgh, Pa.

MUSIC HIGHWAYS AND BYWAYS

By McConathy, Beattie, Morgan
[Silver, Burdett Company. \$1.48]

THE music is selected and arranged for junior high school pupils. It is beautifully adapted to its field, as might be expected in view of the wide knowledge and experience of its editors. The worth of the music, in distinction to its appropriateness of content and arrangement, is also high. But over and above these qualities, which every book of music for schools should possess, a book may reveal special predilections as to the styles, periods, or nationalities of music selected, and may embody special features of educational thought and practice; and it is precisely in connection with these further characteristics that this challenges our attention, for it is prodigious in the number of unusual features it presents.

Recurring to the music, one observes with pleasure a large number of American folk songs—cowboy songs, spirituals, Foster songs, and others,—and that all the songs, from whatever source, have been considered further with a view to their adaptation to integration with other subjects. Specific aid to the teacher toward such integration is given. Units of work have been well organized: pictograph maps of Central Europe and Latin America are included; another section contains eight short plays that utilize the songs of the respective units; a condensed review of rudiments is provided; special phonographic recordings of folk songs performed by native singers are available; music and art are correlated. Below a song, too, on the lower margin of the page, are frequent "Tone Blending Drills" (chords that bear their Roman numeral designations), condensed analyses of modulation that may have occurred, forms of the minor scale used in the song, etc. Directions for dances (in connection with a dance song) find place, and a glossary of musical terms is given. If the reader thinks of anything not mentioned here, he may safely assume an oversight by the reviewer but not an omission from the book.

This description may give the impression that the book is faddish—but the straight musical content was sought first, and all these things were added unto it.—Will Earhart.

SIGHT-SINGING—HARMONY

Manual of Sight-Singing and Elementary Harmony. By Joseph S. Daltry [Edwards Brothers, Inc., Ann Arbor, Michigan].

My information is doubtless far from complete, but I think this must be the most thoughtful, well grounded, and practical plan yet evolved for developing power in sight-singing while avoiding both the shortcomings of the "movable doh" system, which breaks down too quickly in chromatic and much modern music, and the downright fault of the "fixed doh" method in its psychologically absurd insistence on using one name for five different tones.

Mr. Daltry is head of the department of music of Wesleyan University, Middletown, Conn. His book reveals that he has practical experience in teaching music to non-specialized youths, and has brought more pedagogical knowledge and thought, and more musicianship and musicological knowledge, to bear upon the problem than teachers ordinarily give. It is a good book for every public school music teacher, and

every choir or chorus director who tackles the problem of sight-singing, to read and study; for whether one accepts and adopts Professor Daltry's plan or not, his discussion of the problem is keen, fundamental and interesting, and will make the reader wonder anew whether some better way than either of the two old ones cannot yet be found.

I shall not give here the practical outcomes of Professor Daltry's own thinking. That should be read only in its full context. The book deserves a somewhat better format, but I gather that Professor Daltry prepared it for his own use primarily, and did not think of a possible larger public. Indeed, I think that but for our friend, Duncan McKenzie, who saw the book and became much interested, I should never have seen it myself. Now, because it made me think and continues to haunt my mind with its promise, I commend it to others.—Will Earhart.

HISTORY

Standard History of Music. By James Francis Cooke [Theodore Presser Company, Philadelphia].

A new edition, bearing a 1936 copyright, calls for renewed mention of this long recognized book. As represented by earlier editions, the work is so well known in the United States that any general description here of its contents would be superfluous. It is enough to say that the new edition is enlarged, modernized, and the index includes over two hundred fifty new names and subjects. It is profusely illustrated with excellent portrait cuts, and the paper and type present the valuable matter compactly stored in the volume in a most attractive form. The "map of musical Europe" inserted at the end, in which the names of composers and dates of birth appear in connection with the towns, cities, and countries, is a most pleasant addition. A most convenient handbook of musical history, it will undoubtedly continue to serve a large public.—Will Earhart.

BOOK LIST

Bulletin of the National Association of Schools of Music. Number 6, September, 1936 [10c].

The National Association of Schools of Music has for some years past been doing a work that is of the greatest promise to the development of music education. These schools and conservatories of music, embracing large numbers of university schools and outstanding conservatories and institutes of music, are improving and standardizing the curricula of such institutions to the end that a four-year course of college grade will be equal to undergraduate courses in standard educational institutions that lead to the baccalaureate degree.

In 1935, after two years of investigation, the Association published a library book list. Every department of music study is represented in the list, and a section of Public School music books is included, these books being chosen by Professor Karl W. Gehrkens.

The present bulletin is a supplement to the earlier list. It and the earlier list are well worth the study of every student and teacher of music. Here the busy musician will find the task of careful investigation, appraisal, and selection, for which he has no time, authoritatively done.

The bulletins may be obtained by addressing the Secretary of the Association, Burnet C. Tuthill, Southwestern College, Memphis, Tenn.—Will Earhart.

APPRECIATION

A Guide to Symphonic Music. By W. Otto Miessner [Silver Burdett Company, Newark, N. J. \$1.00].

The title page states that this is "a textbook for students and lovers of music containing the principal themes of master-works in actual notation, together with brief analytical notes on their structural form and emotional appeal."

That Professor Miessner is a competent and interesting guide through musical works goes without saying. But his descriptions are more than analyses—they constantly include succinct and aesthetic appraisals and characterizations. While the text is compact, it discloses a wide range of musical knowledge and reflective thought.

By means of the theme finder and the translaophon, the student is enabled to select the themes in any phonograph record and repeat any theme or section as many times as desired, by a simple movement or even by automatic contrivance. Such a device is, of course, of untold value to the student or teacher of "appreciation." Lack of it has been a serious obstacle to the use of phonograph records.

The book has a stiff paper binding which nevertheless should prove sufficiently durable. Besides the text, the themes of all works discussed appear in musical notation.—Will Earhart.

MUSICAL ANALYSIS

Essays in Musical Analysis, Volume III, Concertos. By Donald Francis Tovey [Oxford University Press, Carl Fischer, Sole Agent in U. S. A. \$4.00].

In the review columns of the Journal for October, 1935, it was our pleasure to commend the first two volumes of a major work written by a musical scholar whose knowledge of music, powers of analysis, and vividness of prose writing are not exceeded by any musical commentator.

In this connection, and notwithstanding repetition, we quote a paragraph from the earlier review. "The books are a collection of the program notes written by Professor Tovey for his concerts with the Reid Orchestra of Edinburgh and earlier orchestras he conducted there and elsewhere. To think of them as routine program notes would be, however, to do them a great injustice. They are, rather, brilliant essays in musical analysis and criticism, made not alone from the background of the scholarly critic, but from the background of the conductor who knows every note about which he writes, and who has been obliged to weigh and balance the values of each and shape it to its proper significance. In short, the scholar and critic and the practical conductor are here combined; and that union of powers makes for a new strength and quality in analysis."

The entire series will consist of five volumes, with Glossary and Index. The first and second volumes dealt with symphonies (and variations and orchestral polyphony). The present volume is devoted to concertos. There is an introduction to Volume III, a long and illuminating introductory chapter—"The Classical Concerto," and the detailed discussions of specific concertos, not only those for pianoforte and violin but also including concertos for flute, clarinet, flute and harp (Mozart), violoncello (Anton Kraft, formerly attributed to Haydn), and, in short, every medium for which compositions worthy of inclusion in the musician's repertory have been written. Twenty-seven composers,

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ranging from Mozart to Respighi and Delius, and including, besides the accepted supreme masters, Elgar, Somervell, Franz Schmidt and William Walton, are represented in the book. The reader may wonder in some cases why some of these composers and works were chosen. He will find the answer in the text itself, for Professor Tovey knows music with an intimacy that few others can boast, and is a man who can and does rely upon his own knowledge and consequent judgment. The whole series forms an indispensable addition to the musician's library and one that will give pleasure in reading as well as critical and historical guidance.—Will Earhart.

CHORUS WITH ORCHESTRA

An Abraham Lincoln Song, by Walter Damrosch; [M. Witmark & Sons, 1250 Sixth Avenue, New York, N. Y. Piano-Vocal Score, 50c, Choral Parts, 15c].

To some thousands of teachers and supervisors of music who read the Journal, this review can add no new knowledge because they have heard the music itself. It was performed in the Metropolitan Opera House, New York, at our National Conference last spring. Walter Damrosch conducting, and that same program served as the NBC Music Appreciation Hour—and over the continent a vast multitude of teachers, pupils, and men and women in homes and offices were present with the New York audience.

The values represented by such a publication as this are manifold. First in our thought, however, is the musical character and worth of the work. Perhaps—although so broad a generalization has its dangers—I can best suggest these, as I see them, by reference to Dr. Damrosch's "Danny Deever." Here is the same recognition of the fact that the poem—in this case Walt Whitman's "O Captain! My Captain!"—is, as there, a dramatic poem, vividly picturesque; and there is the same frank and joyful acceptance of the task of giving the music equally effective dramatic appeal. And this desire is not to be confused with striving for "effect." If memory serves me rightly, Wagner said that Brahms was "afraid of an effect." So a composer may well be, if writing a string quartet or a "classical" symphony; but Heaven help us of the audience if the composer of a dramatic work does not make his music effectively dramatic through fear that it will not be sufficiently precious and esoteric as music; for then we are likely to receive neither dramatic nor musical value.

Here is no such mistake. Dr. Damrosch rises to the dramatic challenge, makes his music a brilliantly effective, dramatic exposition of the poem, but does not dream of surpassing the poem with the music, or of writing a composition that could stand alone apart from the poem. It is strong music, nevertheless, earnest, sincere, adept, and not a little touched by harmonic modernisms; yet not difficult, but wholly practicable, indeed, for good high school choruses. The handling of diction is superb; the weight and rhetorical quality of every word is matched by its rhythmic and melodic handling. This also represents, of course, enthusiastic regard for the poem; but in the measure here found it represents further an artistic sense and a sure feeling for vocal possibilities that are certainly not found in the works of many distinguished composers.

One of the "manifold values" mentioned in this review as inherent in this same devotion of the composer to the poem. It is an immortal poem; it is a patriotic poem; it has moral and cosmic implications; it is good for young and old to hold as a common heritage; but it is not a poem to interest the musician who is only a musician. Such a one will seek a text that will be only a peg

on which to hang graceful, or studied, or, it may be, deeply beautiful and inspired tonal forms—but that will leave him free because it is unimportant. But Dr. Damrosch is a citizen of a republic, a humane and reflective man, of comprehensive thought and sympathies. That is the reason he occupies the place he does to-day in the thought, the fealty, and the musical education of the nation; that is what led him to select this poem; and that is what must be in the thought of anyone who seeks to appraise this composition. It is the composition of a man who composes—who composes distinguished music, big music, masterfully contrived and controlled by the power of superb musicianship—but who characteristically attracts our attention to some thesis that lies beyond the music.

This publication becomes an American heritage. Even in our preoccupation with a cappella singing—of which the writer thoroughly approves—all of us in the schools should find place for this strong and lovely piece of music, which is also to such a high degree of, by, and for, our generation and our interests.

An orchestral-vocal score is available, as are orchestral parts that can be used for large or for small orchestra. Everything has been done, in short, to make it practicable for those who wish to use it. All the parts are not easy throughout, and the conductor should give his orchestra some little time in advance for study and practice of occasional tricky passages, but no parts are beyond the good high school orchestra of to-day.—Will Earhart.

MISCELLANEOUS CHORAL

Aeolian Chorus Collection for Young Men. Compiled and edited by Don Malin [H. T. FitzSimons Co. 60c]. As the foreword states, arrangements adhere to a moderate compass, never above G for tenors or below F for the basses. There are twenty songs, including a few sacred numbers, a few sea chanteys, a number of folk tunes, Stephen Foster's "Glendy Burke," Purcell's "Passing By" and others as attractive.—Huldah Jane Kenley.

When Voices Are Changing. Compiled by William Breach [Theodore Presser Co. 75c]. Mr. Breach has made this collection of sixteen numbers for adolescent boys to suit the range of the changing voice of the boy, while attempting to hold his interest in choral activities. The first tenor part does not pass C (third octave) and second bass remains in the octave B-flat, bass clef. In spite of the limited range, the chord distribution is rich and the result as a whole musical. There is enough polyphony to increase choral skill and hold the musical interest, while the numbers are pleasing in themselves.—Susan T. Canfield.

Easy Anthems for Intermediate Choirs. Compiled and Arranged by Gordon Balch Nevin [J. Fischer & Bro. 60c]. This is Book II of the series for soprano, alto and baritone—a collection of ten Russian anthems, quite effective for junior high school use as well as for choirs. The numbers are well scored, lying well within easy range for the age.—Susan T. Canfield.

CHORAL OCTAVO

Carl Fischer, Inc. Carol of the Bells, Ukrainian carol arranged for mixed voices by Leontovich-Wilhouisky. A monotonous figure, suggesting bells, is repeated unceasingly, but moves from voice to voice, against booming, clanging larger bells in ringing harmony, so that monotony, for the nonce, proves interesting.—Huldah Jane Kenley.

J. Fischer & Bro. From a series of "Christmastide Service Choral Programs" we select a few outstanding carols: (1) Christmas Carillons of Poland and (2) Carol of the Doves (also Polish), both arranged with much musical interest by Harvey Gaul. (3) Out of the East, by Joseph W. Clokey. (4) A Child is Born in Bethlehem, a sixteenth century melody set by Hazel Gertrude Kinsella. All are for mixed voices.—Huldah Jane Kenley.

Harold Flammer, Inc. (1) Roll, Chariot, Negro spiritual arranged for eight mixed voices by Noble Cain. (2) Beautiful Dreamer, Stephen Foster's words and music arranged by Wallingford Riegger for mixed voices with piano accompaniment—and very well, too. (3) We Sail the Ocean Blue, the familiar Gilbert and Sullivan song arranged by Wallingford Riegger for two-part chorus of boys' voices. While professional conscience usually disapproves "arrangements" of art works, this one is received with interest, possibly affection, because it so perfectly fits the use for which it is intended and because it is so well done.—Huldah Jane Kenley.

Four Spring Idylls for Female Voices (S. S. A.) and Piano. Alec Rowley [Novello and Co., Ltd., London. The H. W. Gray Co., New York, Sole Agents in U. S. A.] (1) Spring Pastoral, (2) Dawn Madrigal, (3) April Elegy, (4) Shepherd's Rondel. A twenty-page pamphlet. The charming verses by John Clare are well and sympathetically set, with very singable parts, variety in rhythms, tonality and motion.—Huldah J. Kenley.

CHRISTMAS MUSIC

The Son of the Highest. Christmas Cantata for chorus of mixed voices, with soprano, contralto, tenor and baritone solo and organ accompaniment. By Helen Fairchild [Harold Flammer, Inc.]. The Christmas story according to St. Luke, with interpolated Christmas hymns and Virgin's lullaby. Hardly suited to public school use, but appropriate conventional material for the ambitious church choir.—Huldah Jane Kenley.

PIANO

Modern Piano Pedagogy. Frank J. Potamkin. [Elkan-Vogel Co., Inc., \$2.00.] The author has written a stimulating and useful as well as scholarly work of the type more often found among foreign publications. He brings to it the open mind of the skillful teacher who collects from all possible sources—scientific and musical as well as technical—modern ideas which contribute to the development of "an understanding of music adequate for one's needs," fully recognizing the fact that the virtuoso is not found in quantity. Part I is given over to musical memory, its analysis and procedure—a series of chap-

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cludes the catalogue and an excellent
chapter on modern material, its descrip-
tion and performance. The list of eight
deficiencies of the average pupil which
are mentioned in the author's foreword
is priceless in itself and a forecast of
the book's worth.—Susan T. Canfield.

Let's Begin to Play. Buena Carter
[Clayton F. Summy Co. 60c]. This is a
very cleverly built pre-school piano
book for either rote or note approach.
The six tunes of part one, "Rote Ap-
proach," are skillfully made to develop
keyboard ease before the struggle with
the staff begins, while part two, "Note
Approach," is so nicely done by using
pitch names instead of words until staff
positions are learned that the curse is
removed. Taken in this order the two
parts supplement each other well.

A Pre-School Music Book. Angela Diller
and Kate Stearns Page. [G. Schirmer,
Inc. 75c]. These two experienced
teachers of children have written a
very interesting series of lesson helps
embracing all the activities of child-
hood for ages two-and-a-half and five.
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strumental material include: (1) First
rhythmic work, (2) short and simple
action songs, (3) scale songs, (4)
rhythmic activities, (5) quiet songs, (6)
group songs and games, (7) the first use
of books, (8) the rhythm band, (9)
suggested lesson plans for two different
ages, (10) general suggestions.

Although differences in procedure
will come to many minds, the songs and
music for rhythms are charming me-
lodies musically handled while simple
enough for average technique. The first
use of books, while introduced through
song, uses pianistic material, a melody
on middle C going to the G below, even
though the purpose can be as effectively
served by use of singable material.

It is a valuable book for kindergar-
teners but especially rich in suggestions
for the nursery school, where abilities
are so limited that material and pro-
cedures must be carefully chosen.—
Susan T. Canfield.

Just for Fun, Play and Sing. Texts
and tunes by Alice Keith, illustrations
by Doris and Marion Henderson. [Paull-
Pioneer Music Corporation]. Nice sup-
plementary material for beginners, using
scale wise and broken chord melody
and bass.

Around the Maypole. William Baines
[Theodore Presser Co. 60c]. A May Day
festival of dances including directions
for eight Maypole dances together with
music for them. An excellent informa-
tive preface describes the customs of
May Day, lists the characters usually
included in the processional, and in-
cludes costume directions for "Jack
O' the Green", "Hobby-horse" and
"Jester". Two songs are included and
more may be introduced if desired.
Parts for string orchestra may be rented
from the publisher.—Susan T. Canfield.

Birds of All Feathers. Mildred Adair
[Theodore Presser Co. 60c]. A musical
sketch including solos for piano, voice
and violin; dances; piano ensemble; a
musical reading; toy symphony. For
children's recital.—Susan T. Canfield.

Welsh Folk Dances: (1) An Inquiry
by Hugh Mellow and (2) Welsh Dance
Tunes for Pianoforte Solo by Hugh
Mellow [H. W. Gray Co.]. This booklet
is valuable to the music educator chiefly
for its account of the difficulties of re-
search, a "Short Note on Musical In-

struments and Dance Tunes," mention
made of Welsh folk song bibliography,
and quoted descriptions of village May
and Christmas festivities. The dance
tunes include some modal melodies
which will be of interest to teachers
and students of solfege. The author has
ruled out all tunes, steps, and dance
forms which he had any reason to doubt
and has listed and described some
twenty tunes and dances as authentic.—
Susan T. Canfield.

ORCHESTRA

Gramercy Square. By Allan Grant
[Clayton F. Summy Company]. Gram-
ercy Square is a caprice that should be
useful as music incidental to auditorium
plays, banquets, etc. Small orchestra is
listed at \$1.05 and full at \$1.50.—Lee
M. Lockhart.

HAND

Sons of Fame, grand march. By J. S.
Zamecnik [Sam Fox Publishing Com-
pany]. The following quotation from a
printed annotation describes the number
very well. "A burst of trumpets herald
the resounding theme—martial strides
lead the way to the heights of fame.
Thus the march proceeds pompously to
a ceremonial theme, broad and dignified.
The opening measures are repeated and
a sonorous finale brings the composition
to a close."—Lee M. Lockhart.

STRING ORCHESTRA

Wagner: Album Leaf [Galaxy Music
Corporation]. The music is too well
known to need comment, and perhaps
Mr. Sodero, the arranger, is also well
enough known to need little introduc-
tion. String orchestras should investi-
gate this arrangement by all means.
An ad lib piano or harp part will as-
ist in making the number interesting.

Cesare Sodero: Elegy [Galaxy Music
Corporation]. Mr. Sodero, so able with
his transcriptions, contributes an orig-
inal that should attract considerable
attention. It is not difficult technically,
but only the best high school string
orchestras should attempt it. Simple
music is not always easy to play.—Lee
M. Lockhart.

SOLOS WITH PIANO ACCOMPANIMENT

Galaxy Music Corporation: Four
transcriptions by Georges Barrere for
flute and piano, published separately
(50c each). Polonaise—Bach, Passepied
—Gretry, Sarabande—Rameau, Air de
Ballet—Saint-Saens. These numbers are
well adapted for flute by Mr. Barrere—
a flutist and musician of international
renown. The numbers do not require
the highest degree of skill for their
performance.—Lee M. Lockhart.

Theodore Presser Co. For clarinet, cor-
net, alto saxophone or trombone, with
piano: Ten Famous Solos, arranged and
compiled by Hugh Gordon. Mighty Lak'a
Rose and By the Waters of Minnetonka
are examples of the titles of the ten
solos included in this Grade III book.—
Lee M. Lockhart.

From Carl Fischer, Inc.: (1) For sax-
ophone—Tweedle Dee, by Charles Strick-
faden. A humoresque in schottische
style. It is Grade IV in difficulty. (2)
For saxophone—Marionette, by Charles
Strickfaden. A caprice in three-four
time. It is graceful and should have
instant appeal to the young saxophone
soloist. It is Grade III plus in diffi-
culty. (3) Eight original solos by
George Hamilton Green for xylophone
with piano accompaniment; published
separately—An Indian Story, Arabian
Minute Dance, Caprice Valsant, Gavotte
en badinant, The Humming Bird, Rain,
Spanish Waltz, and Valse Brillante.
These eight numbers will bear investi-
gation by teachers who are wisely seek-
ing to keep their xylophonists busy and
interested. All require superior playing
ability. (4) Toreador Song, from Car-
men, by Bizet. For violin, cello, flute,
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Flowers of the Nations

A unison or two part Grade School operetta in one act. By Alma Bradbury Houghton and Elizabeth Sutton Brown. Ten characters have a few lines each. About forty minutes in length. Simple costumes. Can be given in school room. Vocal score with Piano accompaniment and full directions..... .60

Tomboy Jo'

A unison Grade School operetta in one act. By Kate La Rue Harper. Cast of boys and girls or a cast of all girls. Eight children have a few lines each. About thirty minutes in length. One stage set. No special costumes. Vocal score with Piano accompaniment and stage directions..... .60

The Blue Belt

For junior high schools—a unison operetta, with optional two- or three- part choruses, in three acts. By George Murray Brown and Dorothy Gaynor Blake. Eight leading characters, with six other speaking parts. One hour and a half. Also suitable for Grade School children. Vocal score with Piano acc. and full dialogue, 1.00; Stage Manager's Guide, 1.00; Orch. Parts for rental only..... 10.00

The Fountain of Youth

For high schools—a musical comedy in three acts, for mixed voices. By George Murray Brown and Keith Crosby Brown. Cast of eighteen. About two hours in length. Cast includes: 1 Sop., 2 M-Sop., 1 Ten., 2 Bar., 1 Bass. . . . Vocal score, Piano acc. containing dialogue, 1.25; Stage Manager's Guide, 1.00; Orch. parts for rental only..... 10.00

Sonia

For high schools—a musical comedy in three acts for mixed voices. By Joseph B. Harrison, Don Wilson and Geoffrey Morgan. Cast of eight characters with three principal speaking parts. Two hours. Vocal score with Piano acc., 1.50; Stage Manager's Guide, 1.00; Orch. parts for rental only..... 10.00

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cornet, trombone, baritone (any one with piano acc.). Ranges are satisfactory for all the instruments. This means, of course, that the several copies are not in the same concert key.—Lee M. Lockhart.

METHODS AND ETUDES

Top Tones for the Trumpeter. By Walter M. Smith [Carl Fischer, Inc.]. Walter Smith, master of the cornet, provides here thirty page-length etudes designed to develop technique and the higher register. Only the most advanced students should purchase this book, but every one of them should do so.—Lee M. Lockhart.

The Music Educator's Basic Method for Viola. By Henry Sopkin [Carl Fischer, Inc.]. Mr. Sopkin has given us a safe and sane procedure in attacking a too little used instrument. The pictures are clear and enlightening. The reviewer would prefer more melodic material in place of the exercises, but this is a disputed point. Mr. Sopkin shows good sense (according to the reviewer) by starting his student with the up bow. Mr. Sopkin evidently believes in the familiar piece approach, since nearly every piece included is of that type.—Lee M. Lockhart.

Saxophone. Thirty-three Concert Etudes transcribed for Saxophone. By G. Labanchi, transcribed by Gerardo Iasilli. (Book II) The most advanced saxophonists will find this thirty-six-page book of etudes interesting though somewhat taxing their technical powers. Carl Fischer is the publisher.—Lee M. Lockhart.

Recorder. A Practical Method for the Recorder, by Edgar H. Hunt and Robert Donington [Oxford University Press, Carl Fischer, Sole Agents in U. S. A.]. This two-volume work is most interesting indeed. The historical and other data are attractively presented. In fact, it is so fascinating that one immediately develops a tolerant attitude toward the recorder. That the recorder

played an important part in early instrumental music is made evident. The two forty-page volumes are not methods as ordinarily conceived. There is no space given to playing of simple material. The fingering chart given is quite clear. The blowing problem of the recorder is negligible, since the tone is made with an artificial "lip" similar to the ordinary tin whistle.—Lee M. Lockhart.

The Flutist's Formulae. By Georges Barrere [G. Schirmer, Inc.]. For the advanced flutist Mr. Barrere has here provided twelve solid pages of sixteenth notes that may be taken in any key and to which may be applied many types of articulation.—Lee M. Lockhart.

Violin Studies. Melodic Foundation Studies for Violin, by Russell Webber [Clayton F. Summy Company]. Seldom does one see an instruction book so well worked out. The music contained in it will greatly help the teacher to maintain interest. Mr. Webber takes his steps in the proper order and is careful not to defeat the pupil with unreasonable demands.—Lee M. Lockhart.

Piano Pieces and Drills on the Chromatic Scale, by Buena Carter [Clayton F. Summy Company]. The reviewer recalls having heard Miss Carter explain and defend a new system of chromatic scale fingering that had been lately evolved. One of the arguments for the new system was its use by the famous Paderewski. Drill and pieces using the new system make up this book, which certainly holds educational interest. According to Miss Carter, only one rule is necessary for the new fingering, namely, "Place the thumb on every other white key and use as many fingers in succession as are needed to fill the gaps between the thumb keys."—Lee M. Lockhart.

[Note: The "measuring stick" in "Survey of Music for Small Instrumental Ensembles" is used wherever "grade" is mentioned in these reviews, published by the Music Educators National Conference—L. M. L.]

RECORD REVIEWS

PAUL J. WEAVER

CONCERTI

Haydn, Concerto in D major for cello and orchestra. Played by Feuermann with Sargent conducting; Columbia set 262. A fine example of the chastity and limpid beauty of the classic school. Admirable performance and recording.

Mozart, Concerto Number 3, G major, K. 216. Played by Huberman with Dobrowen conducting the Vienna Philharmonic; Columbia set 258. A very beautiful work, which is given a sterling performance, often a brilliant one on the part of the violinist. Fine recording.

Mozart, Concerto Number 23, A major, K. 488. Played by Marguerite Long with Gaubert conducting; Columbia set 261. Mme. Long gives a very fine interpretation of the piano part of this charming work, but at several points the orchestra seems rather inadequate. The recording is very good.

Sibelius, Concerto in D minor, Op. 47. Played by Heifetz, with Beecham conducting the London Philharmonic; Victor set M-309. A very welcome addition to the growing library of Sibelius recordings. Heifetz plays brilliantly, as

usual, and the orchestra is very fine. The music is colorful, rhythmically exciting; harmonically it is advanced, but not to such an extent as, for example, in the Fourth Symphony. Very fine recording.

Vieuxtemps, Concerto Number 4, D minor. Played by Heifetz, with Barbirolli conducting the London Philharmonic; Victor set M-297. This music rather bores many people, including the writer; but the performance is an exceptional one, both by the soloist and the orchestra, and the recording is first rate.

Weber, Concertstück for piano and orchestra, F minor, Op. 75. Played by Casadesu, with Bigot conducting; Columbia set 252. The eminent French pianist does a remarkably fine job with this florid and brilliant piece, and the orchestral background is quite adequate. Fine recording.

Schubert, Quintet in A major, Op. 114, "Trout." Played by Artur Schnabel and the Pro Arte Quartet; Victor set 312. This replaces the early recording by Messrs. Pennington et al, and is a superior release from every standpoint.

Schubert, Quintet in C major, Op. 163. Played by the Pro Arte Quartet with Anthony Pini as second cello; Victor set M-299. Except for the fact that the scherzo is a bit heavy-footed, this is a superb performance of this gorgeously beautiful music. The old Columbia version by the Leners is not entirely replaced, though, in spite of its surface noise.

VOICE

Franz: Lieder. For some unaccountable reason, Franz's great songs have been almost wholly ignored until now by the recording companies; they appear, of course, on almost every concert program of Lieder. The present set, Columbia 253, contains twenty-four songs, all sung by Ernst Wolff who, in the Henschel manner, accompanies himself at the piano. Mr. Wolff does a fine job of it, and the set is highly recommended. Occasionally, as in *Für Musik*, Maria and Widmung, there are unwarranted rhythmic liberties, small matters but essential to really good Lieder singing; but these cases are too infrequent to invalidate the fineness of the set as a whole.

Tinayre Anthology, Seven Centuries of Sacred Music. Issued in two volumes of six records each, this anthology is of enormous value to every student and teacher of music history. Mr. Yves Tinayre is a distinguished French tenor; he has made long research in the field of sacred song, and presents here some of the finest examples of the long period stretching from early organum to the work of Mozart. For authenticity of music and text, and for artistry of performance, these records are exceptional. They are issued by the French Lumen company, and are imported by the Gramophone Shop, New York.

PIANO

Beethoven, Sonata in C minor, Op. 111. Played by Egon Petri; Columbia set 263. The Dutch pianist gives us a splendid performance of one of the greatest of all piano sonatas. This set is more easily available than the Schnabel version issued in the subscription album of the Beethoven Society; but the latter is preferable in certain details of performance, and seems to have more adequate repose and also bite.

Handel, Harpsichord Suites. Five of these are played by Wanda Landowska, on the harpsichord of course, in a subscription album which can be obtained through your dealer. A necessary set for every student and teacher of music history, and a set the beauty of whose music will appeal to everyone.

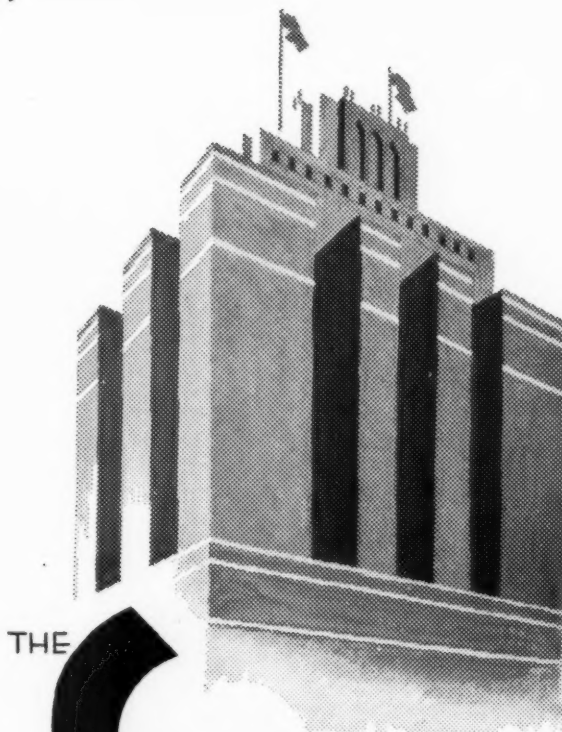
VIOLIN

Vitali, Chaconne. A brilliant performance by both the violinist and the accompanist, Messrs. Nathan Milstein and Leopold Mitmann, issued as Columbia set X-61. The volume also contains the lyric Bach Adagio from the first sonata for violin unaccompanied, in G minor.

Scriabin: Etudes in C sharp minor and D sharp major; Simon Barer—Victor 1721. Two early works, not at all in the "advanced" idiom, quite lovely music very well played.

ORCHESTRA

Lambert: Rio Grande—Columbia set 230. This modern English work in the jazz idiom is rather well known in America, having had several important performances. The domestic release of the foreign recording should reawaken interest in music. The performance is directed by the composer and is given by the Halle Orchestra, the St. Michael's Singers and Sir Hamilton Harty as the brilliant piano soloist.



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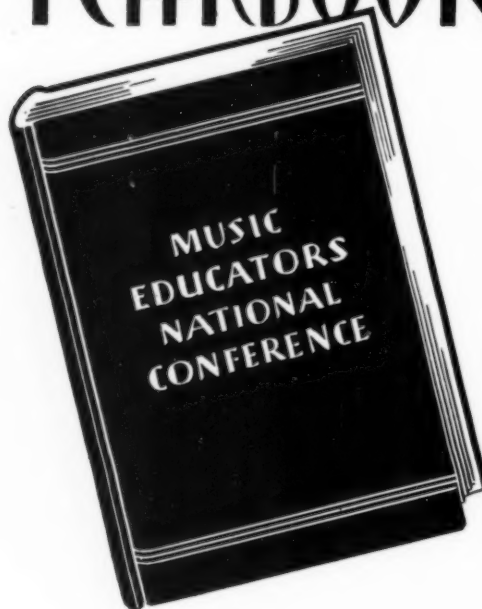
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AT THE NATIONAL CONFERENCE in New York last spring, our membership reached a new high both in number of firms and in the variety of interests represented. Since several organizations decided to take exhibit space too late to be included in any previously published lists, we are presenting here our complete role as of April 3, 1936. Glance through the list. Note how every type of firm interested in the music business is represented: publishers, dealers, instrument makers, importers, book companies, music conservatories, national organizations, rental libraries, magazines, teachers' agencies, song slide services, uniform and costume companies, play and entertainment houses, recording specialists and phonograph companies, radio broadcasting companies, federal agencies, binding companies, and lecture bureaus. We are proud of our membership!

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Collegiate Cap and Gown Co.
366 Fifth Ave., New York City

Columbia Phonograph Company
Chicago, Ill.

Concert Management
Vera Bull Hull, 113 W. 57th St., New York City

Congdon, C. H.
518 W. 26th St., New York City

Conn, Ltd., C. G.
512 Conn Building, Elkhart, Ind.

Curtis Class Piano Course
817 No. Dearborn St., Chicago, Ill.

Dieges & Clust
15 John St., New York City

Ditson Co., Inc., Oliver
359 Boylston St., Boston, Mass.

Educational Mfg. Co.
Bloomfield, N. J.

Educational Music Bureau
434 S. Wabash Ave., Chicago, Ill.

Eldridge Entertainment House
Franklin, Ohio

Elkan-Vogel Co., Inc.
1716 Sansom St., Philadelphia, Pa.

Fairchild Aerial Camera Corp.
Recording Inst. Division, 62-10 Woodside Ave., Woodside, L. I., N. Y.

Federal Music Project
Washington, D. C.

Fillmore Music House
528 Elm St., Cincinnati, Ohio

Fischer, Inc., Carl
Cooper Square, New York City

Fischer & Bro., J.
119 W. 40th St., New York City

FitzSimons Co., H. T.
23 E. Jackson Blvd., Chicago, Ill.

Flammer, Inc., Harold
10 E. 43rd St., New York City

Fox Publishing Co., Sam
1250 Sixth Ave., New York City

French, Samuel
25 W. 45th St., New York City

Galaxy Music Corp.
17 W. 46th St., New York City

Gamble Hinged Music Co.
228 S. Wabash Ave., Chicago, Ill.

Ginn and Co.
70 Fifth Ave., New York City

Gray Co., H. W.
159 E. 48th St., New York City

Gretsch Mfg. Co., The Fred
60 Broadway, New York City

Hall & McCreary Co.
430 S. Wabash Ave., Chicago, Ill.

Handy Brothers Music Co., Inc.
1587 Broadway, New York City

Harcourt, Brace and Company
383 Madison Ave., New York City

Haynes Company, Wm. S.
135 Columbus Ave., Boston, Mass.

Hinds, Hayden & Eldredge, Inc.
5-9 Union Square, N. Y. C.

Hoffman Co., Raymond
509 S. Wabash Ave., Chicago, Ill.

Hohner, Inc., M.
351 Fourth Ave., N. Y. C.

Jenkins Music Co.
1217 Walnut St., Kansas City, Mo.

Juilliard Summer School
130 Claremont Ave., N. Y. C.

Kalmus Orchestra Scores, E. F.
209 W. 57th St., New York City

Kaplan Musical String Co.
South Norwalk, Conn.

Kayser Music Binding Co.
509 S. Wabash Ave., Chicago, Ill.

Lewis & Son, Wm.
207 S. Wabash Ave., Chicago, Ill.

Lorenz Publishing Co.
301 E. 3rd St., Dayton, Ohio

Lyon & Healy
Wabash & Jackson Blvd., Chicago, Ill.

Marks Music Co., Edward B.
R. C. A. Bldg., New York City

Martin Band Inst. Co.
Elkhart, Ind.

Metronome Musical Courier Co.
113 W. 57th St., New York City

Music Clubs Magazine
Ithaca, N. Y.

Music News
310 S. Michigan Ave., Chicago, Ill.

Music Service
111 E. 14th St., New York City

Musical America Corp.
113 W. 57th St., New York City

Musical Digest
119 W. 57th St., New York City

Musical Review
448 Washington Ave., Brooklyn, N. Y.

Myers & Carrington
Redwood City, Calif.

National Broadcasting Co.
30 Rockefeller Plaza, N. Y. C.

National Music League, Inc.
113 West 57th St., New York City

New England Conservatory of Music
Boston, Mass.

O'Hara, Geoffrey
Tuckahoe, N. Y.

Ostrovsky Institute
16 Court St., Binghamton, N. Y.

Ostwald, Uniforms by
18 E. 16th St., New York City

Pathfinder
Washington, D. C.

Paul Pioneer Music Co.
1657 Broadway, New York City

Payson's Collapsible Chorus Stand, Payson Mfg. Co.
Hebron, Nebr.

Penzel, Mueller & Co.
36-11 33rd St., L. I. C., N. Y.

Presser Co., Theodore
1712-1714 Chestnut St., Philadelphia, Pa.

R. C. A. Victor Mfg. Co.
Camden, N. J.

Ricordi & Co., G.
12 W. 45th St., New York City

Rubank, Inc.
Campbell & Lexington, Chicago, Ill.

Scherl & Roth, Inc.
114 E. 16th St., New York City

Schirmer Music Co., E. C.
221 Columbus Ave., Boston, Mass.

Schirmer, Inc., G.
3 E. 43rd St., New York City

Schmidt, Arthur P.
120 Boylston St., Boston, Mass.

Schmitt Music Co., Paul A.
77 S. Eighth St., Minneapolis, Minn.

School Music
23 E. Jackson Blvd., Chicago, Ill.

School Musician, The
230 N. Michigan Ave., Chicago, Ill.

Schroeder and Gunther, Inc.
6 E. 45th St., New York City

Selmer, H. & A.
Selmer Building, Elkhart, Ind.

Sigma Alpha Iota
Silver Burdett Co.

Simon and Schuster, Inc.
Music Division

Sims Visual Music Co.
Quincy, Ill.

Steinway & Sons
109 W. 57th St., New York City

Summy Co., Clayton F.
429 S. Wabash Ave., Chicago, Ill.

Tracy Music Library, Inc.
1 Beacon St., Boston, Mass.

Universal Musical Inst. Co.
7 Bible House, Fourth Ave., New York City

University Society, Inc., The
468 Fourth Ave., N. Y. C.

Victor Publishing Co.
Ablene, Texas

Waverly Musical Products, Inc.
190 Baldwin Ave., Jersey City, N. J.

White Co., H. N.
5225 Superior Ave., Cleveland, Ohio

White Smith Music Publishing Co.
13 E. 17th St., New York City

Willis Music Co.
137 W. Fourth St., Cincinnati, Ohio

Wilson Co., The H. W.
950-72 University Ave., New York City

Witmark & Sons, M.
R. C. A. Building, Rockefeller Centre, New York City

Wood Co., B. F.
88 St. Stephens St., Boston, Mass.

Wurlitzer Co., Rudolph
121 E. Fourth St., Cincinnati, Ohio

York Band Inst. Co.
Grand Rapids, Mich.

